

# WOOLLEY & WALLIS

威立士 EST. 1884



JAPANESE & KOREAN WORKS OF ART

TUESDAY & WEDNESDAY 21<sup>ST</sup> & 22<sup>ND</sup> MAY 2024











# SPECIALISTS & CONTACTS



Alexandra Aguilar  
Head of  
Japanese Art



Hannah Farthing  
Trainee Valuer  
& Cataloguer



Michelle Yu  
Sale Administrator



Olivia Jones  
Sale Administrator



Nelson Chui  
Photography

## AUCTION ENQUIRIES & CONDITION REPORT REQUESTS

Email:

aa@woolleys.live

Telephone:

Please dial +44 (0)1722 followed by the number listed below

Alexandra Aguilar	424583
Hannah Farthing	424589
Michelle Yu	424571
Olivia Jones	424591
Nelson Chui	424591



新浪微博 @艾思福



Instagram: @woolleyandwallis asianart  
@woolleyandwallis salerooms



Facebook: @woolleyandwallis



X: @woolleywallis



Pinterest: Woolley and Wallis



Front Cover: Lot 235 *detail*

Back Cover: Lot 591 *lifesize*

Catalogue £20.00

(£25.00 by post)

(£30.00 by post outside Europe)

Salisbury Salerooms, 51-61 Castle Street, Salisbury, Wiltshire SP1 3SU  
Tel: +44 (0)1722 424500 • [www.woolleyandwallis.co.uk](http://www.woolleyandwallis.co.uk)



# JAPANESE & KOREAN WORKS OF ART

DAY I: TUESDAY 21<sup>ST</sup> MAY 2024

2.30PM following Fine Asian Art

LOTS 200-393

The sales to be conducted at our  
Castle Street Salerooms, SP1 3SU

DAY II: WEDNESDAY 22<sup>ND</sup> MAY 2024

10.00AM

LOTS 394-618

## VIEWING

### Viewing in London (highlights)

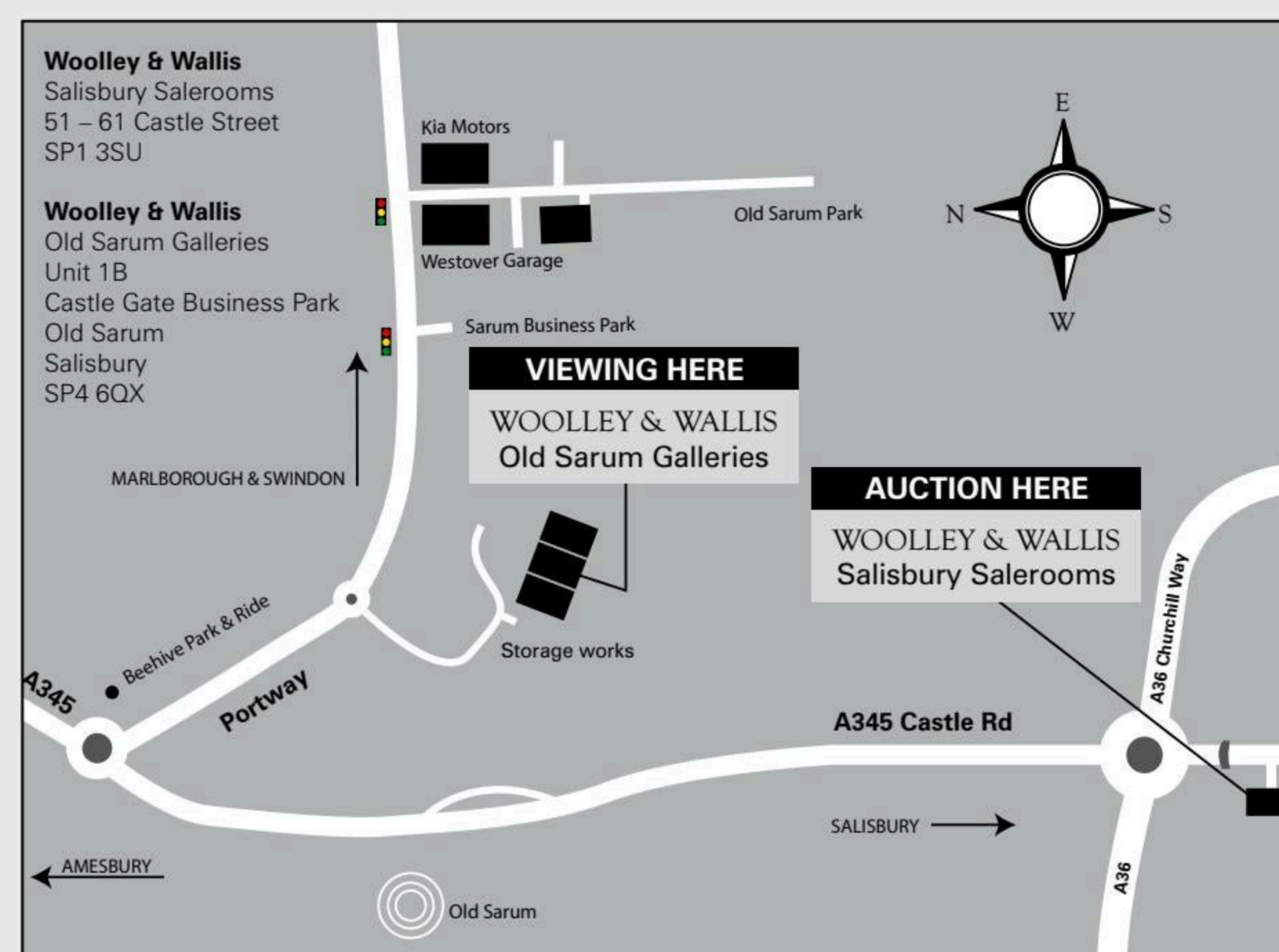
17 Clifford Street, 2nd Floor W1S 3RQ

Saturday 11th May	11.00am – 4.00pm
Sunday 12th May	11.00am – 4.00pm
Monday 13th May	11.00am – 4.00pm

### Viewing at our Old Sarum Galleries

Unit 1B Castle Gate Business Park,  
Old Sarum, Salisbury SP4 6QX

Friday 17th May	10.00am – 5.00pm
Saturday 18th May	10.00am – 1.00pm
Monday 20th May	10.00am – 4.00pm



## Buyer's Premium

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices.

## Condition of Lots

Please note that the condition of lots is not stated in the catalogue descriptions. Reports on condition may be available on request. The absence of condition reports in the catalogue does not imply that the lot is free from imperfections or faults.

## Collection of lots by appointment only

Please contact the department to arrange collection of lots.

## Export and CITES licences

Some lots will require export or CITES licences in order to leave the UK, please refer to the department for guidance.

## WOOLLEY'S LIVE

**LIVE ONLINE BIDDING - FREE OF CHARGE**

**[bid.woolleyandwallis.co.uk](https://bid.woolleyandwallis.co.uk)**

Please register by 12 noon on Monday 20th May.



# SPECIALIST DEPARTMENTS

Please dial +44 (0)1722 followed by the number listed below

**ASIAN ART**

John Axford MRICS	424506
Alexandra Aguilar	424583
Freya Yuan-Richards	424589
Jeremy Morgan	+44 (0)7812 601098
Michelle Yu	424571
Olivia Jones	424591
Nelson Chui	424591

**20TH CENTURY DESIGN**

Michael Jeffery	424505
Zoe Smith	446955

**AFRICAN & OCEANIC ART | ANTIQUITIES**

Will Hobbs	339752
Georgina Way	446980

**JEWELLERY**

Marielle Whiting FGA	424595
Jonathan Edwards FGAA (Consultant)	424504
Samuel Hug FGA DGA	424586
Megan Corbett	
Beth Reardon	

**BRITISH AND CONTINENTAL CERAMICS & GLASS**

Clare Durham	424507
Hollie Morrison	446964

**CHINESE PAINTINGS & CALLIGRAPHY**

Freya Yuan-Richards	424589
Michelle Yu	424571

**FURNITURE, WORKS OF ART & CLOCKS**

Mark Yuan-Richards	411854
Neil Grenyer MRICS	446974
Jim Gale	339161
Sarah Stone	339161
Victoria Elwell	339161

**JAPANESE ART**

Alexandra Aguilar	424583
Olivia Jones	424591

**MEDALS & COINS, ARMS & ARMOUR**

Ned Cowell	341469
Georgina Way	446980

**PAINTINGS**

Victor Fauvelle	446961
Ed Beer	446962
Sarah Bennie	446970
Victoria Sturgeon	

**SILVER**

Rupert Slingsby	446956
Archie Swann	446959
Jacob Carpenter	446957

**VALUATIONS FOR INSURANCE & PROBATE**

Jeremy Lamond MRICS FRSA	424502
Neil Grenyer MRICS	446972
Amanda Lawrence	424509
Hannah Farthing (Trainee valuer)	

**GENERAL OFFICE**

Ruth Pike (Office Manager)	424500
Lynda Cummins	
Ellie Briant	
Gemma Pointer	

**OLD SARUM GALLERIES RECEPTION**

Sally Litherland	
------------------	--

**MARKETING**

Chloe Davie	446951
-------------	--------

**ACCOUNTS**

Ania Antkowiak	424565
----------------	--------

**BOARD OF DIRECTORS**

John Axford MRICS	
<i>Chairman</i>	
Natalie Milsted FCCA	
<i>Managing Director</i>	

**ASSOCIATE DIRECTORS**

Alexandra Aguilar	
Ed Beer	
Ned Cowell	
Clare Durham	
Victor Fauvelle	
Will Hobbs	
Samuel Hug FGA DGA	
Michael Jeffery	
Jeremy Lamond MRICS FRSA	
Rupert Slingsby	
Marielle Whiting FGA	
Freya Yuan-Richards	
Mark Yuan-Richards	





## CHRONOLOGY OF JAPAN

### Jōmon Period

ca.10,000 BC-ca.300 BC

### Yayoi Period

ca.300 BC-552 AD

### Asuka Period

552-645

### Nara Period

645-794

### Heian Period

794-1185

### Kamakura Period

1185-1333

### Muromachi Period

1333-1573

### Namboku-Chō Period

1336-1392

### Momoyama Period

1568-1615

Bunroku Era 1592-1596

Keicho Era 1596-1615

### Edo Period 1615-1868

Kan'ei Era 1624-1644

Kanbun Era 1661-1673

Genroku Era 1688-1704

An'ei Era 1772-1781

Tenmei Era 1781-1789

Kansei Era 1789-1801

Kyowa Era 1801-1804

Bunka Era 1804-1818

Bunsei Era 1818-1830

Tenpo Era 1830-1844

Koka Era 1844-1848

Kaei Era 1848-1854

Ansei Era 1854-1860

Man'ei Era 1860-1861

Bunkyu Era 1861-1864

Genji Era 1864-1865

Keio Era 1865-1868

Meiji Era 1868-1912

Taisho Era 1912-1926

Showa Era 1926-1989

Heisei Era 1989-2019

Reiwa Era 2019-present



DAY 1

TUESDAY 21<sup>ST</sup> MAY 2024

2.30PM

LOTS 200-393





200

**NISHIKAWA SUKENOBU (1671-1750)**

BIJIN-GA (BEAUTIES)

EDO PERIOD, 18<sup>TH</sup> CENTURY

Two Japanese woodblock prints from an *e-hon* (printed book), volume 2 of the series *Hyakunin joro shina-sadame* (One Hundred Women Classified According to their Rank), published by Kyoto-shi, 1723, both approx. 26cm x 36cm; together with a preparatory drawing for a print by an unidentified artist, 14.5cm x 20cm, one print and the drawing both framed and glazed. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: from the Milne Henderson Collection of Japanese Art.



201

**KATSUKAWA SHUNSHO (1726-93)**

POETS

EDO PERIOD, 18<sup>TH</sup> CENTURY

Four Japanese woodblock prints from the series *Hyakunin Isshu* (One Hundred Poems by One Hundred Poets), each depicting a figure with calligraphy above, one a portrait of famous female writer Izumi Shikibu (976-1030); together with an anonymous drawing in *sumi* ink of a man striking another whilst his female companion hides behind him; all framed and glazed, 22.8cm x 15.8cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: from the Milne Henderson Collection of Japanese Art.

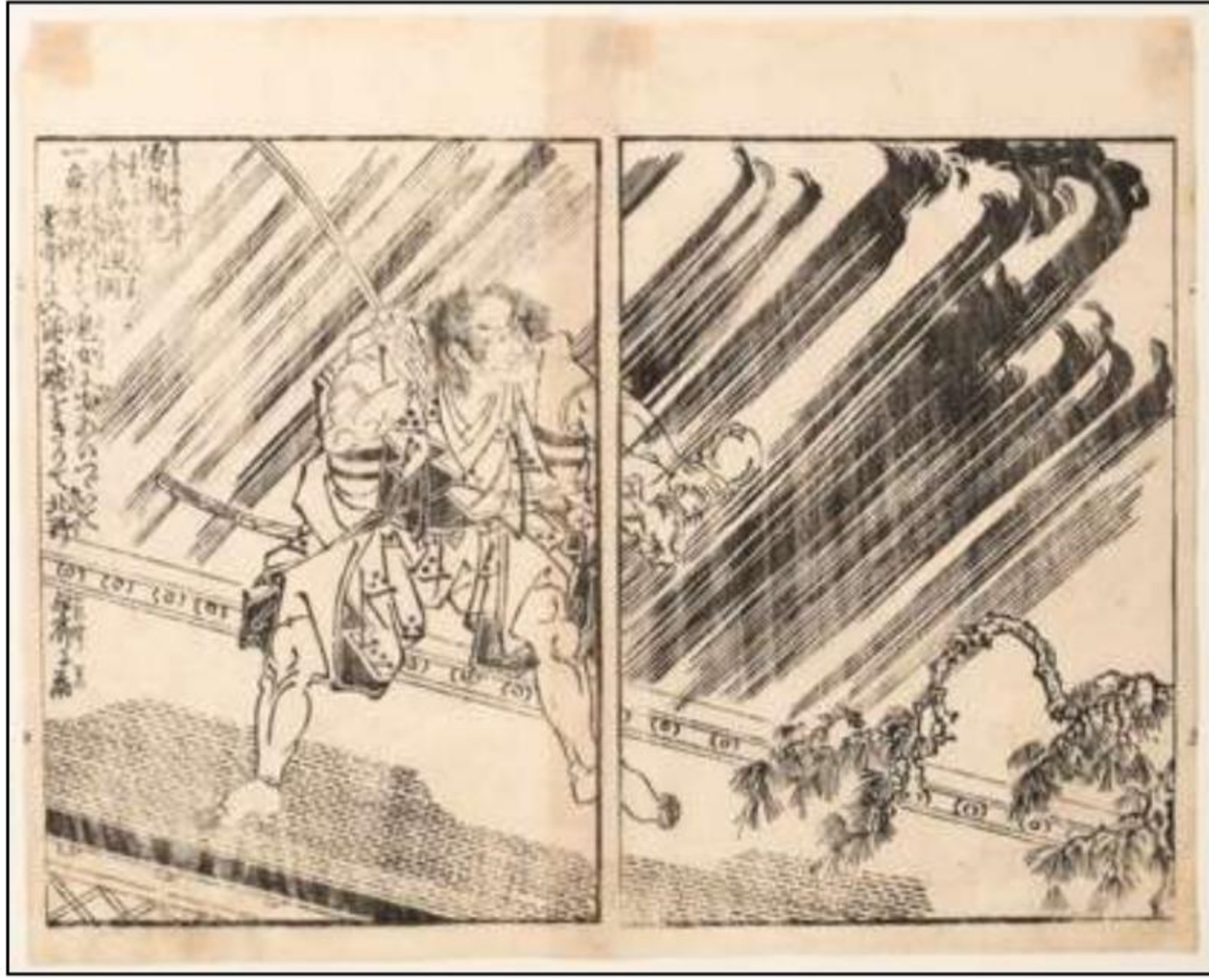


200 part lot illustrated



201 part lot illustrated





**202**  
**KITAO SHIGEMASA (1738-1820)**  
**NISHIKAWA SUKENOBU (1671-1751)**  
**AND OTHERS**  
 EDO PERIOD, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

A collection of six Japanese woodblock prints from *e-hon* (printed books), the first a diptych by Kitao Shigemasa of the hero Minamoto no Yorimitsu; two by Nishikawa Sukenobu, one depicting travellers taking refreshments, with long lines of calligraphy above, the other with a woman and child standing beside a stand; two other prints variously depicting figures, and the last a theatre programme, 36.5cm x 29.1cm max. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: an English private collection, Devon.





part lot illustrated

203

**KATSUSHIKA HOKUSAI (1760-1849)**

VIEWS OF MOUNT FUJI

EDO PERIOD, 19<sup>TH</sup> CENTURY

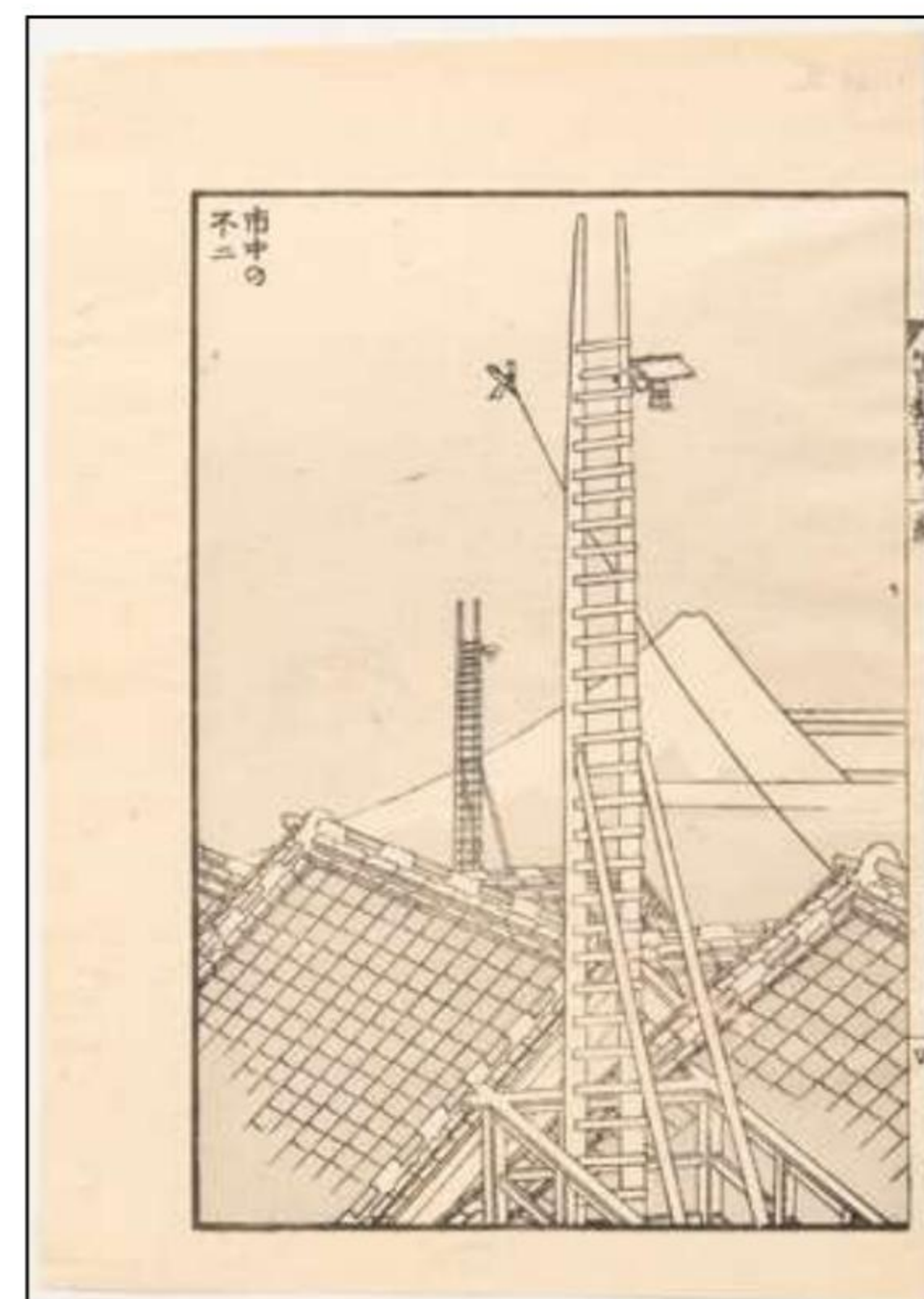
Two Japanese woodblock prints, each made of two pages from an *e-hon* (printed book), the first titled *Kakan no Fuji* (Fuji through flowers), the other *Sono ni, Hōeizan shutsugen* (Part of the Same, The appearance of Hōeizan), both from the series *Fugaku hyakkei* (One Hundred Views of Mount Fuji), published by Nishimuraya Yohachi in 1834, 22.6cm x 26cm and 22.7cm x 26.8cm respectively; together with a print attributed to Kano Tanyu (1602-74), depicting Daikoku resting on his large sack of treasures, signed *Tanyu* above, 24.4cm x 16cm. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



part lot illustrated



204

**KATSUSHIKA HOKUSAI (1760-1849)**

**KONO BAIREI (1844-95)**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

Five Japanese woodblock prints from *e-hon* (printed books), three by Hokusai including a diptych from the album *Fugaku hyakkei* (One Hundred Views of Mount Fuji), with geese by a pond where Mount Fuji is reflected, and two other single pages from the same album, one titled *Rakanji no Fuji* (Fuji from Rakanji Temple) and the other *Shichū no Fuji* (Fuji in the City), all three mounted on board; together with a print by Bairei depicting an owl, from the album *Bairei hyakuchō gafu* (Bairei's Picture Album of One Hundred Birds), and another print of birds by an unidentified artist, 22.7cm x 26cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: an English private collection, Devon.





part lot illustrated

## 205 UTAGAWA KUNISADA I / TOYOKUNI III (1786-1865) AND OTHERS

EDO AND MEIJI, 19<sup>TH</sup> CENTURY

A collection of twelve Japanese woodblock prints, including: a print by Kunisada I / Toyokuni III depicting the actor Ichimura Tanekojo V as Monju's monkey and a girl on the road to Edo, signed *Kōchōrō Toyokuni ga*; two prints in *giga* (humorous) style by unidentified artists; and other various depictions of figures, together with two preparatory ink drawings, 37.2cm x 26.8cm max. (14)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: an English private collection, Devon.





206

**UTAGAWA KUNISADA II (1823-80)**

EDO PERIOD, 19<sup>TH</sup> CENTURY

Two Japanese woodblock print triptychs, the first entitled *Yugao* from the series *Emakimono gojūyo jō* (Fifty-four Chapters in Picture Scrolls), signed on the left sheet *Baichōrō Kunisada ga*, with censor's seal *aratame*, Hare 1, 1867, 37.8cm x 72.6cm; the other, entitled *Hatsu no gogen oshiki kinuginu* (Regrets of the First Morning After) from the series *Imayo Genji emaki* (Picture Scroll of the Modern Genji), signed on each sheet *Kunisada ga*, with censor's seal *aratame*, Monkey 9, 1860, 34.4cm x 71.6cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: an English private collection, Devon.

See the Museum of Fine Art, Boston, access. no.00.1022a-c. for another example of the triptych entitled *Hatsu no gogen oshiki kinuginu*.



207

**UTAGAWA KUNISADA I / TOYOKUNI III (1786-1865)**

YAKUSHA-E (PORTRAITS OF ACTORS)

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print triptych, depicting travellers at a river crossing, the figure on the left side possibly depicting the actor Mimasu Gennosuke, signed *Gototei Kunisada ga* left, published by Yamaguchiya c.1830, 34.7cm x 73.3cm; and two prints from a triptych, the central and right-hand panels depict actors Nakamura Utaemon IV as Noto no kami Noritsune, and Iwai Shijaku I as the ghost of Tokushi from the play *Gin Sekai Ikigoto no Kaomise*, signed *Gototei Kunisada ga* on both sheets, published by Moriya Jihei (Kinshindo) in 1838, 34.3cm x 47.8cm, both framed and glazed. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300





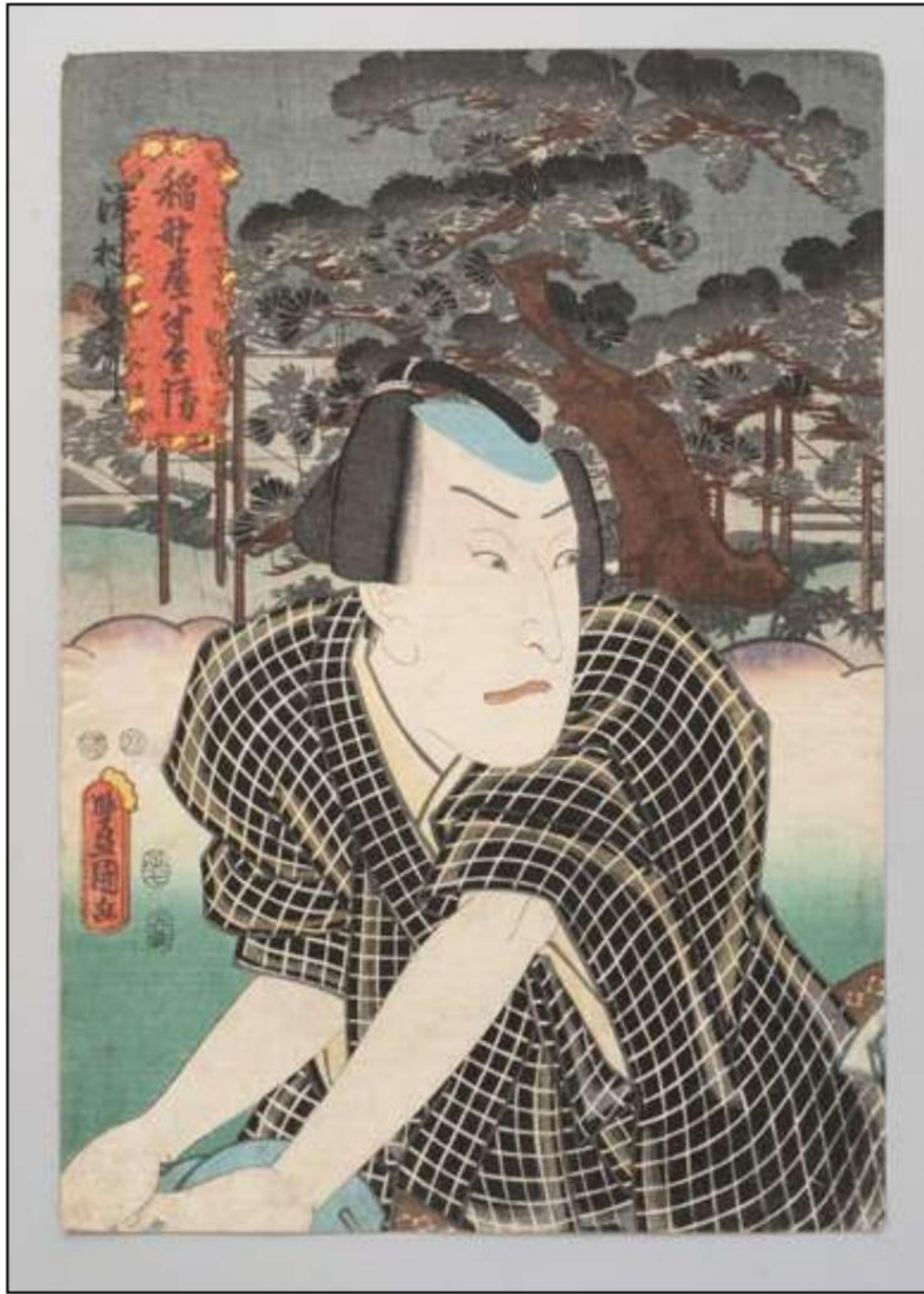
part lot illustrated

**208**  
**UTAGAWA KUNISADA I / TOYOKUNI III (1786-1865)**  
**UTAGAWA KUNIYOSHI (1797-1861)**  
 YAKUSHA-E (PORTRAITS OF ACTORS)  
 EDO/MEIJI, 19<sup>TH</sup> CENTURY

A Japanese album comprising approximately seventy-nine woodblock prints, including a hexptych, a quadriptych, triptychs, diptychs and individual prints; many of the pictures by Utagawa Kunisada I and depicting various actors in Kabuki plays; one a pentptych of figures from the play *Gonin Otoko Ikiji no Tateire*, and other prints from the plays *Jiraiya Gōketsu Monogatari*, *Otogi banashi hakata no imaori*, *Kanadehon Chūshingura*, and *Higashiyama Sakura Zōshi*; together with further depictions of Kabuki plays by Utagawa Kuniyoshi, including of *Azuma kudari gojūsan tsugi* and *Otogi banashi hakata no imaori*; prints from the series *Mitate nijushi ko* (Selected Twenty-Four Paragons of Filial Piety), and others; bound together on both sides of the album pages, each page 35.3cm x 24.5cm.

£1,000-2,000





**209**  
**UTAGAWA KUNISADA I / TOYOKUNI III (1786-1865)**  
 YAKUSHA-E (PORTRAITS OF ACTORS)  
 EDO PERIOD, 19<sup>TH</sup> CENTURY

Four Japanese woodblock prints signed *Toyokuni ga*, each depicting a famous actor in character, the first of Kumezo as Osode, from the series 'Contemporary Portraits of Actors with Their Own Handwriting', published by Uoya Eikichi in 1861; another of Chiyo from the Kabuki play *Yoi Koshin*, published by Mikawayaya Tetsugoro in 1852; the third of Iwai Hanshirō VII and the fourth of Bandō Mitsugorō III, both from the series *Edo murasaki gojūyo-jō* (Fifty-four Chapters of Edo Purple), published in 1852; all *oban tate-e*, 36.3cm x 24.6cm max. (4)

£300-500





210

**211**  
**UTAGAWA KUNISADA I / TOYOKUNI III (1786–1865)**  
 SHIRASUKA: ACTOR ONOE KIKUGORO III AS A NEKOZUKA (CAT MONSTER)  
 EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print from the series *Tōkaidō gojūsan tsugi no uchi* (Fifty-three Stations of the Tōkaidō Road), signed *Toyokuni ga*, with censors' seals *Mera*, *Watanabe*, Rat 3, and blockcutter's mark of *Hori Mino*; published by Sumiyoshiya Masagoro in 1852, *oban tate-e*, 35.6cm x 23.2cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120



212

**210**  
**UTAGAWA KUNIYOSHI (1797-1861)**  
 BEAUTY AND LANTERN  
 EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print from the series *Mitate Chōchingura* (Parody of the Chushingura in Lanterns), depicting a seated girl tuning a *shamisen* below a poem, a lantern upper right decorated with the virtuous merchant Amakawaya Gihei seated on his armour box; signed *Ichiyūsai Kuniyoshi ga*, published by Yamamotoya Heikichi (Eikyūdō) c.1847-48, with publisher's seal and two censors' seals; framed and glazed, *oban tate-e*, 35.5cm x 24.5cm.

£200-300

See the National Museum of Scotland, Edinburgh, access. no.A.1887.745.46.2.90 for another example of this print.



211

**212**  
**AFTER TOSHUSAI SHARAKU (ACT. 1794–95)**  
 YAKUSHA-E (PORTRAITS OF ACTORS)  
 PROBABLY 20<sup>TH</sup> CENTURY

A Japanese woodblock print embellished with mica, after the original by Sharaku depicting Sawamura Yodogorō II and Bandō Zenji as Kawatsura Hōgen and Onisadobō in the play *Yoshitsune Senbon-zakura* (The Thousand Cherry Trees of Yoshitsune), the original published in 1794, *oban tate-e*, 39.3cm x 24.1cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120





**213**

**UNIDENTIFIED ARTISTS**

SUMO-E (PORTRAITS OF SUMO WRESTLERS)  
EDO OR MEIJI, 19<sup>TH</sup> CENTURY

A collection of nine Japanese woodblock prints of wrestlers, the sumos depicted standing with bare chests and wearing colourful *keshō-mawashi* (aprons), each print with the individual's name, all *oban Tate-e*, all approx. 34.4cm x 23.1cm. (9)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

Provenance: an English private collection, Devon.





**214**  
**UTAGAWA KUNISADA II (1823-80)**  
 YAKUSHA-E (PORTRAITS OF ACTORS)  
 EDO PERIOD, 19<sup>TH</sup> CENTURY

Three Japanese woodblock prints, each depicting a character from the series *Hakkenden inu no sōshi no uchi* (The Book of the Eight Dog Heroes), the first of actor Nakamura Tamasuke I (Nakamura Utaemon III) as Moriguchi Kurō, a Valiant Retainer of Satomi (Satomi yūshin), the second of Nakamura Kantarō as Higami Kyūroku, and the last of actor Onoe Tamizō II as Ishikameya Jidanta, each signed and sealed, published by Tsutaya Kichizo (Koeido) in 1852, 36cm x 24.5cm. (3)

£300-500



**215**  
**UTAGAWA KUNISADA II (1823-80)**  
 YAKUSHA-E (PORTRAITS OF ACTORS)  
 EDO PERIOD, 19<sup>TH</sup> CENTURY

Three Japanese woodblock prints, each depicting a character from the series *Hakkenden inu no sōshi no uchi* (The Book of the Eight Dog Heroes), the first of actor Sawamura Sōjūrō V as Inumura Daikaku Masanori, the second of Nakamura Tsuruzō I (Nakamura Nakazō III) as Awayuki Nashirō, and the third of actor Ichikawa Ebizō (Ichikawa Danjūrō VII) as Akaiwa Ikkaku, the father of Kakutarō; each signed and sealed, published by Tsutaya Kichizo (Koeido) in 1852, 36.2cm x 24.5cm. (3)

£300-500





216

**UTAGAWA KUNISADA II (1823-80)**

YAKUSHA-E (PORTRAITS OF ACTORS)

EDO PERIOD, 19<sup>TH</sup> CENTURY

Three Japanese woodblock prints, each depicting a character from the series *Hakkenden inu no sōshi no uchi* (The Book of the Eight Dog Heroes), the first of actor Seki Sanjūrō II as Amazaki Jūichirō Terufumi, the second of Bandō Shūka I as Lord Satomi's daughter Fuse-hime, the third of Iwai Tojaku I (Iwai Hanshirō V) as Daisuke's mother Koaki; each signed and sealed, published by Tsutaya Kichizo (Koeido) in 1852, 36cm x 24.5cm. (3)

£300-500



217

**UTAGAWA KUNISADA II (1823-80)**

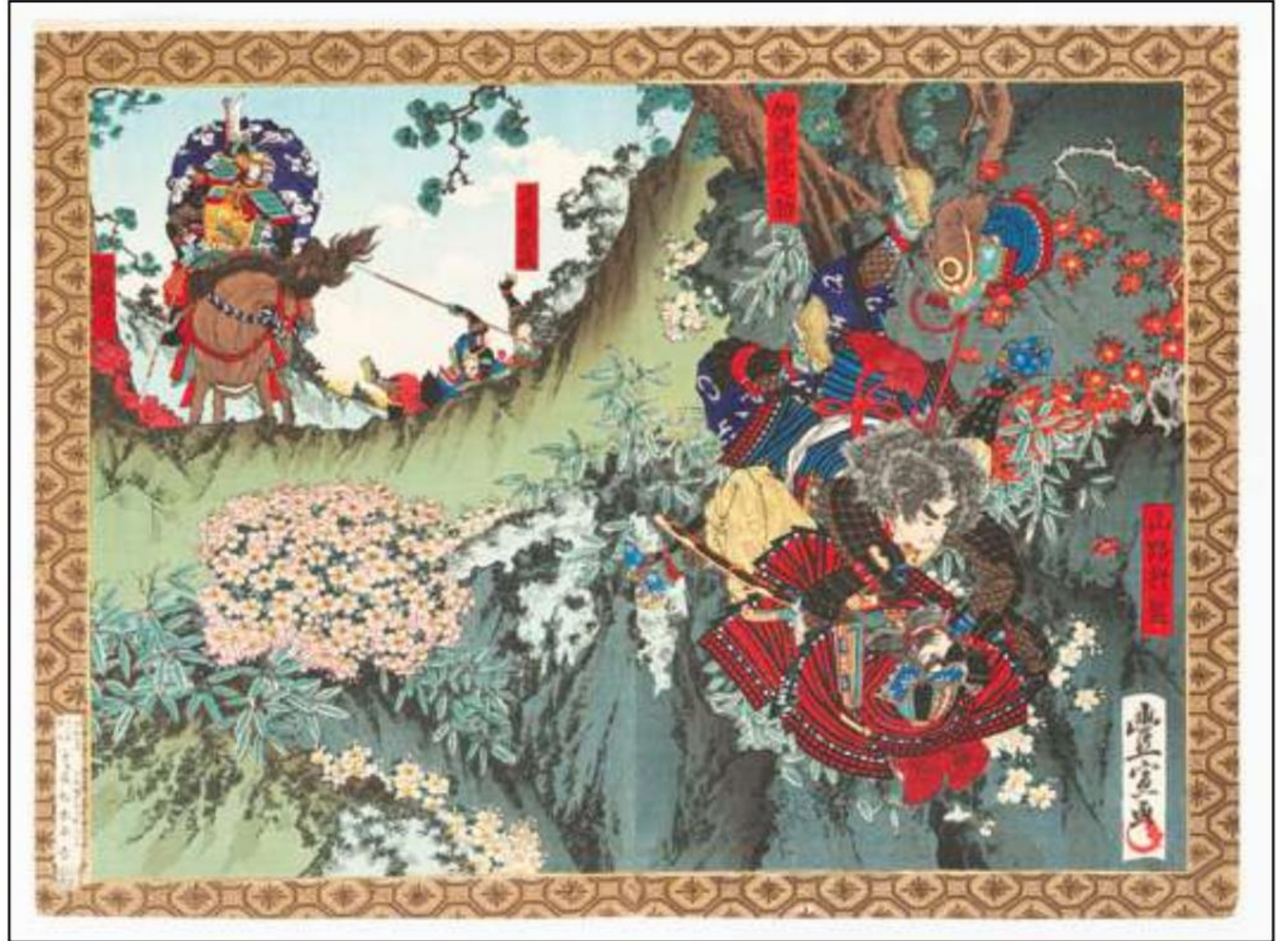
YAKUSHA-E (PORTRAITS OF ACTORS)

EDO PERIOD, 19<sup>TH</sup> CENTURY

Three Japanese woodblock prints, each depicting a character from the series *Hakkenden inu no sōshi no uchi* (The Book of the Eight Dog Heroes), the first of actor Iwai Kumesaburō III as the Shirabyōshi dancer Asakeno, actually Inuzaka Keno Tanutoshi; the second of Onoe Kikujirō II as Fusahachi's wife Nui, and the third of Iwai Kumesaburō III as Hikiroku's daughter Hamaji; each signed and sealed, published by Tsutaya Kichizo (Koeido) in 1852, 36.2cm x 24.5cm. (3)

£300-500





**218**  
**UTAGAWA TOYONOBU (1859-96)**  
 MUSHU-E (PORTRAITS OF WARRIORS)  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

Two Japanese woodblock print *oban* diptychs, entitled 'A Fight between Samurai Kato Toranosuke and Yamai Masatada' and 'The Death Poem at Oguri's Shelter', from a series entitled *Shinsen Taikōki* (Newly Selected Records of the Taikō Hideyoshi) illustrating the life of historical figure Toyotomi Hideyoshi (1537-98), each signed *Toyonobu ga*, published by Tsunajima Kamekichi in 1883, each mounted on board, both 36cm x 48cm. (2)

£100-200



**219**  
**UTAGAWA HIROSHIGE III (1842-94)**  
**KAWANABE KYOSAI (1831-89)**  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

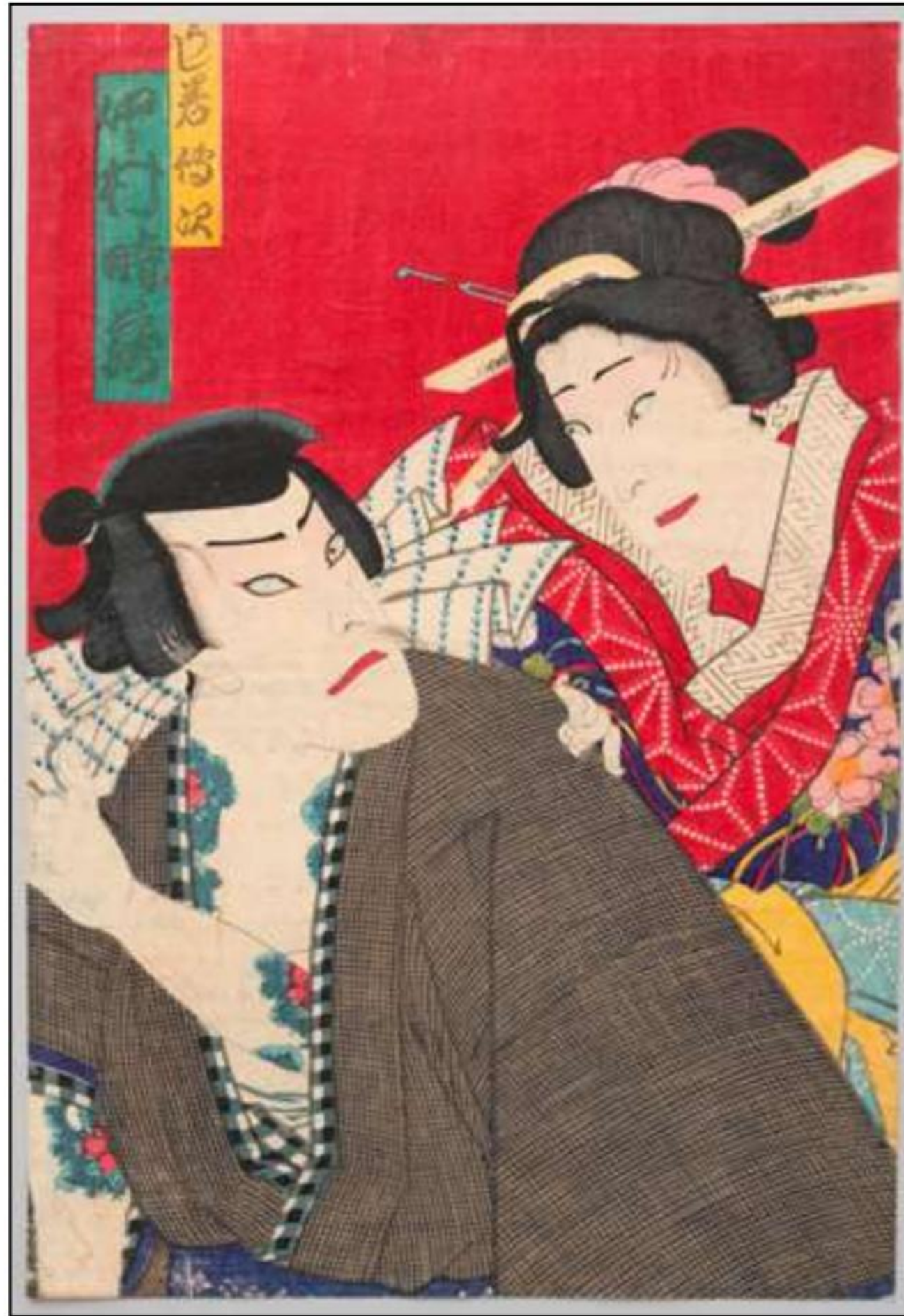
Three Japanese woodblock prints, the first two by Hiroshige, both made of two pages of an *e-hon* (printed book), from the series *Dai Nippon Bussan Zue* (Products of Greater Japan), depicting Imari porcelain production and sugar making, published by Ōkura Magobei in 1877, both 17.5cm x 23.5cm; the third print by Kyosai and titled *Rengi tori to nasu, Denso kashite uzura to naru* (A pestle becomes a bird, moles turn into quails, in the middle of the Fourth month), from the series *Kyōsai hyakuzu* (One Hundred Pictures by Kyōsai), signed Ōju Seisei Kyōsai, 17.3cm x 12cm. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: a private collection, Hampshire.



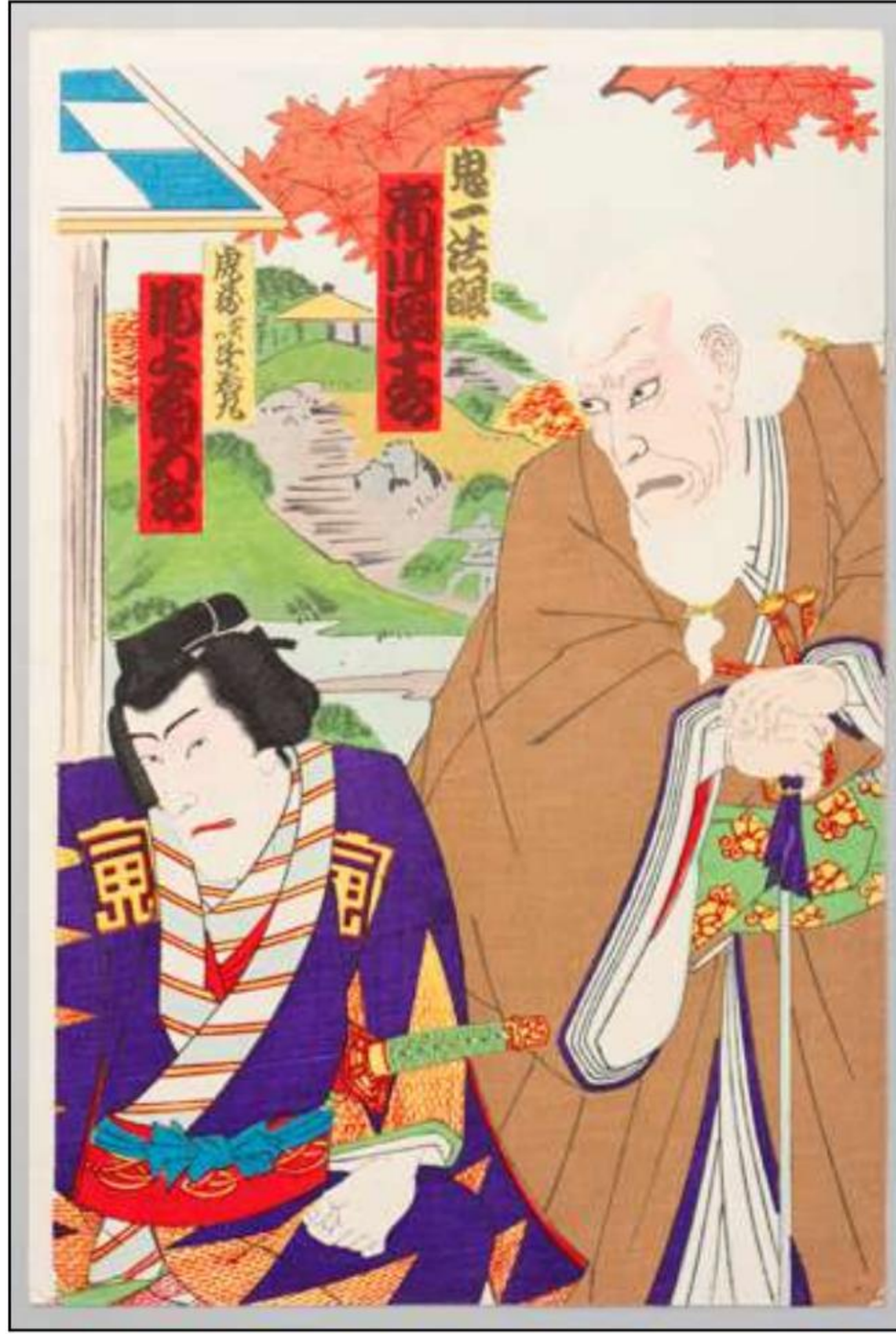


**220**  
**CHIKASHIGE MORIKAWA (ACT. 1869-80S)**  
 YAKUSHA-E (PORTRAITS OF ACTORS)  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

Two Japanese woodblock print triptychs of actors, the first from the Kabuki play *Ōjitsugetsusei Kyowa Seidanō*, published by Tamura Tetsujiro in 1878, (L) 37.3cm x 25.2cm, (C) 37.2cm x 25.2cm, (R) 37.2cm x 25.3cm; the other print of the play *ŌYuki to Sumi Kuruwa no Tatehikiō*, published by Kawahara Hikobei in 1876, (L) 34.9cm x 24cm, (C) 34.8cm x 24cm, (R) 34.9cm x 24cm. (6)

£200-300





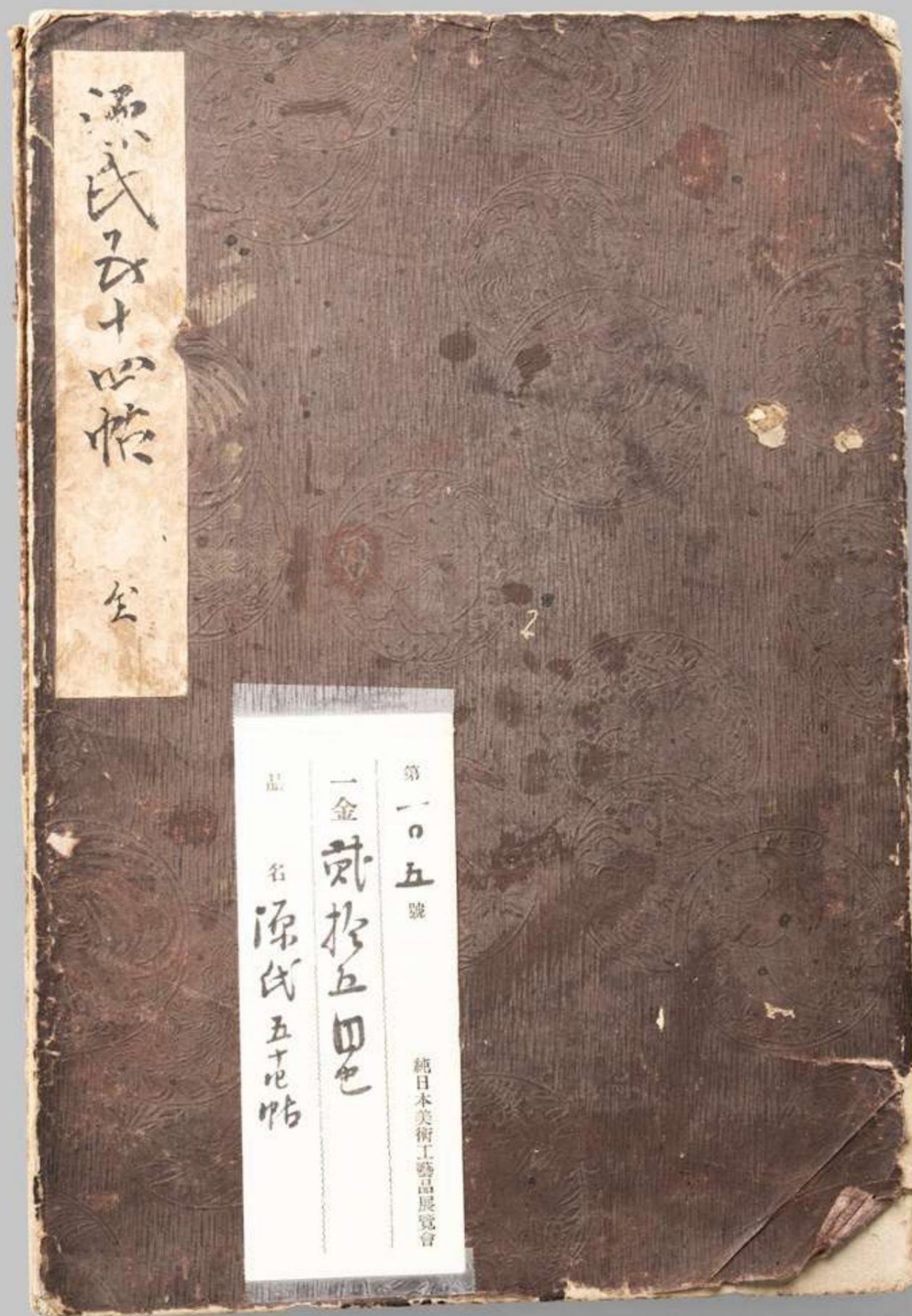
**221**  
**HOSAI UTAGAWA (1848-1920)**  
**TOYOHARA KUNICHIKA (1835-1900)**  
 YAKUSHA-E (PORTRAITS OF ACTORS)  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Two Japanese woodblock print triptychs, the first by Hosai and depicting a scene from the Kabuki play *Kiichi Hōgen Sanryaku no Maki* (Kiichi Hōgen's Book of Strategy), published by Inoue Kichijiro in 1900, (L) 37.1cm x 24.7cm, (C) 37.2cm x 25cm, (R) 37.1cm x 24.9cm; the other by Kunichika and depicting a scene from the play *Okurezaki Haruna no Ume-ga-ka*, published by Fukuda Kumajiro in 1893, (L) 37.4cm x 25cm, (C) 37cm x 25cm, (R) 37.1cm x 24.3cm. (6)

£300-500



A FULL SET OF KUNISADA II'S  
MURASAKI SHIKIBU GENJI KARUTA  
(MURASAKI SHIKIBU'S GENJI CARDS)



222

**KUNISADA II UTAGAWA (1823-80)**

MURASAKI SHIKIBU GENJI KARUTA (MURASAKI SHIKIBU'S GENJI CARDS)

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese album containing fifty-four woodblock prints constituting the full set of the series, the cover with a paper slip reading *Genji gojuyonjo*, *zen* and *Dai hyakugo go*, *Jun Nihon Bijutsu Kogei Hin Tenran Kai, Ikkin, nijugo-en, himmei Genji Gojuyon jo* (The Tale of Genji album, 54 chapters, complete), and a label indicating that the album was no.105 at the Pure Japanese Art and Crafts Exhibition (date unknown); each print depicting an iconic scene from the famous *Genji Monogatari* (The Tale of Genji) and with a table of contents; each scene with a different *genji-mon* (the emblem for each chapter of the Tale), published by Tsutaya Kichizoin in 1857, the album 36.5cm x 24.8cm.

£4,000-6,000













part lot illustrated

223

ATTRIBUTED TO UTAGAWA KUNISADA I / TOYOKUNI III (1786-1865)

UTAGAWA HIROSHIGE III (1842-94)

TAKAHASHI HIROAKI/ SHOTEI (1871-1945)

MEIJI ERA, 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY

A Japanese woodblock print triptych and two single prints; the triptych attributed to Kunisada, each sheet with an *oiran* enjoying tea under *sakura*, two with attendants, (L) 38.8cm x 23.7cm, (C) 35.8cm x 24.7cm, (R) 35.7cm x 24.5cm; together with a print by Hiroshige III entitled *Shin Oshiwara Naka-no-cho sakura no zu* (Cherry Blossoms at Naka-no-cho in the New Yoshiwara), from the series *Tokyo meisho zue* (Famous Places in Tokyo), signed *Hiroshige hitsu*, published by Maruya Tetsujiro (Enjudo) in 1870, 32.7cm x 21.6cm, and the third by Shotei and entitled 'Nihonmatsu in Winter', published by Watanabe, *o-tanzakuban tate-e*, 36.2cm x 17cm. (5)

£200-300



224

TOYOHARA KUNICHIKA (1835-1900)

TSUKIOKA YOSHITOSHI (1839-1892)

MEIJI ERA, 19<sup>TH</sup> CENTURY

Three Japanese woodblock prints, two by Kunichika from the series *Genji gojū-shi jō* (The Fifty-four Chapters of Genji in Modern Times), the first entitled *Kagero* (Gossamer Fly) and the other *Maboroshi* (Illusion), published by Takegawa Seikichi in 1884, both 33.5cm x 23cm; the third by Yoshitoshi and entitled 'Maebara Ikkaku Holding a Sword', from the series 'Records of Light and Darkness at Kagoshima', signed *Taiso Yoshitoshi*, published by Funazu in 1878, 34.5cm x 23cm; all three framed and glazed. (3)

£200-300





**225**  
**YOSHU / TOYOHARA CHIKANOBU (1838-1912)**  
**UTAGAWA KUNISADA I / TOYOKUNI III (1786-1865)**  
 EDO AND MEIJI, 19<sup>TH</sup> CENTURY

A collection of seven Japanese woodblock prints, comprising five triptychs depicting armour-clads samurais by Chikanobu, one from the series Chiyoda Castle (Album of Men); and two individual prints with beauties by Kunisada, one entitled *Kikuzuki* (The Ninth Month) and the other *Mutsuki* (The First Month), both from the series *Gosekku no uchi* (The Five Festivals); all framed and six glazed, 35.5cm x 71cm max. (7)

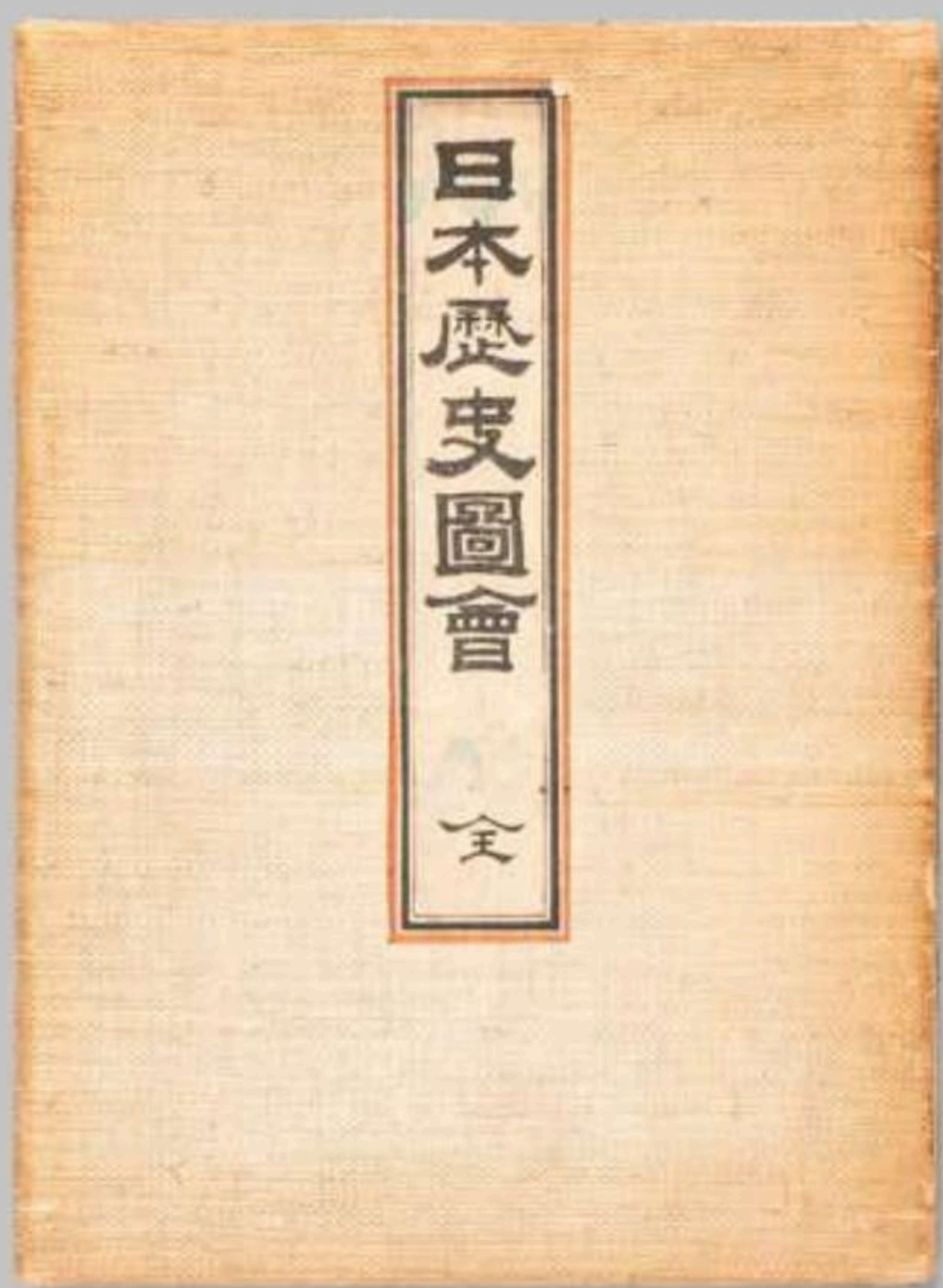
PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200



part lot illustrated





226

**YOSHU / TOYOHARA CHIKANOBU (1838-1912)**

**HEIKE MONOGATARI (HEROES AND HEROINES IN THE TALE OF THE HEIKE)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

An album of Japanese woodblock prints, the cover with a paper slip reading *Nihon rekishi zue, zen* (Japanese History Illustrated in Art, Complete), featuring thirteen diptychs of various protagonists from the series illustrating the rise and fall of the Heike clan, ten signed *Yoshu Chikanobu* and nine sealed *yoshu*; published in 1898; each *oban* diptych 35.3cm x 24.2cm.

£300-500









# A FULL SET OF KUNIYOSHI'S *TAIHEIKI EIYUDEN* (HEROES OF THE GREAT PEACE)

227  
**UTAGAWA KUNIYOSHI (1797-1861)**  
*TAIHEIKI EIYUDEN* (HEROES OF THE GREAT PEACE)  
EDO PERIOD, 19<sup>TH</sup> CENTURY

Fifty individual Japanese woodblock prints constituting a full set of the series, each signed *Ichiyusai Kuniyoshi ga* and sealed, published by Izumiya Ichibei (Kansendo) in 1848-1850, each print *oban tate-e*, approx 36.4cm x 25cm. (50)

£12,000-15,000

The historical epic *Taiheiki* (*Chronicle of the Great Peace*) written around 1372 recounts the civil war that engulfed Japan during the first half of the 14th century, known as the Nanboku-cho period. This text is widely regarded as being largely historically accurate in its depiction of the events that led to the rise of the Muromachi Shogunate. It tells of the wars between the Northern Court of Ashikaga Takauji in Kyoto and the Southern Court of Emperor Go-Daigo in Yoshino, and introduced some of the most admired tragic figures in Japanese History, such as the samurai Kusunoki Masashige. Also referred to as Nanko, he became widely celebrated in the 19th and early 20th centuries, appealing to the nationalism that swept the country around the turn of the century. In 1880, he was posthumously raised to the status of Senior First Rank by the Meiji government, seen as an epitome of courage and loyalty to the Emperor. As part of this celebration of Kusunoki Masashige, the nationalist cause also returned to the *Taiheiki*, which became well-known following the Meiji Restoration. The present lot is emblematic of the cult surrounding the personalities in this text, with Utagawa Kuniyoshi depicting individual characters from the Chronicle. For a comparable example to the series offered here, including the sheets depicting Takuma Genba no jō Morimasu, Aragi Settsu no kami Murashige and Toki Jurōzaemon Mitsuchika, see the Museum of Fine Art, Boston, access. nos.11.38046, 11.38047 and 11.22129. See also the example sold at Sotheby's London, 17th December 2020, lot 74.



















part lot illustrated

**228**

**UTAGAWA HIROSHIGE II (1826-69)**

**UTAGAWA SADAHIDE (1807-78/79)**

EDO PERIOD, 19<sup>TH</sup> CENTURY

Two Japanese woodblock prints, the first by Hiroshige II and entitled *Kazusa Kasamori-ji iwazukuri Kannon* (The Kannon Temple on a Cliff at Kasamori-ji Temple in Kazusa Province), from the series *Shokoku Meisho Hyakkei* (One Hundred Views of Famous Places in the Provinces), signed *Hiroshige ga*, published by Uoei in 1859, with censor seal Goat *aratame*, *oban Tate-e*, 37.1cm x 25.2cm; together with a print by Sadahide entitled *Ashikaga Takauji Minatogawa e shukkō no zu* (Ashikaga Takauji Sets Sail for Minatogawa), published in 1858, the left-hand side of a triptych, 35.6cm x 24cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

Provenance: an English private collection, Devon. The Hiroshige print gifted to the owner by the Suntory brewing company in Japan in the 1980s-90s.



**229**

**UTAGAWA HIROSHIGE (1797-1858)**

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print titled *Namazu, tasogare zu* (Namazu: Twilight), from the series *Tokaido gojusan tsugi no uchi* (Fifty-three Stations of the Tokkaido Road), signed *Hiroshige ga* and sealed, with censor's seal *kiwame*, published by Hoeido in 1833/34, *oban yoko-e*, 24.8cm x 38cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200



230

**UTAGAWA HIROSHIGE (1797-1858)**

MIYA: ATSUTA NO EKI SHICHIRI NO WATASHIGUCHI (MIYA: ATSUTA TERMINAL OF THE SHICHIRI FERRY)

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print, no.42 from the series *Gojūsan tsugi meisho zue* (Famous Sights of the Fifty-three Stations), signed *Hiroshige hitsu*, published by Tsutaya Kichizō (Kōeidō) in 1855, and with censor's seal *aratame*; framed and glazed, *oban tate-e*, 33cm x 21.5cm.

£200-300

See the Museum of Fine Arts, Boston, access. nos.11.16750, 11.30292 and 21.5283 for other examples of this print.



230

231

**UTAGAWA HIROKAGE (ACT. 1855-65)**

SUSAKI NO SHIOHI (LOW TIDE AT SUSAKI)

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print, no.12 from the series *Edo meisho doke zukushi* (Comical Views in Famous Places in Edo), signed *Hirokage ga*, published by Tsujiokaya Bunsuke (Kinshodo) c.1859; framed and glazed, *oban tate-e*, 32.3cm x 21.5cm.

£200-300

See the British Museum, London, access. no.1943,0410,0.7.13 for another example of this print.



231

232

**UTAGAWA HIROSHIGE (1797-1858)**

TOTO ASUKAYAMA (MOUNT ASUKA IN THE EASTERN CAPITAL)

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print, from the series *Fuji sanjurokkei* (Thirty-six Views of Fuji), signed *Hiroshige ga*, published by Tsutaya Kichizō in 1858, *oban tate-e*, 34.2cm x 23cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200



232



# THE HERO AND THE STORM: KUNIYOSHI'S TAMETOMO TRIPTYCH



233

## UTAGAWA KUNIYOSHI (1798-1861)

HIGO NO KUNI MIZUMATA NO KAIJO NI TE TAMETOMO NANPU NI AU (ON THE SEA AT MIZUMATA IN HOGO PROVINCE, TAMETOMO ENCOUNTERS A STORM)

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print triptych, signed *Ichiyūsai Kuniyoshi ga* (L), *Chōrōrō Kuniyoshi ga* (C), *Kuniyoshi ga* (R), with censor's seal *kiwame*, published by Fujiokaya Hikotarō c.1836, *oban tate-e*, (L) 36.5cm x 24.6cm, (C) 36.4cm x 24.8cm, (R) 36.3cm x 25cm. (3)

£5,000-8,000

See the Museum of Fine Arts, Boston, access. no.11.16461a-c for another example of this triptych.





Utagawa Kuniyoshi (1798-1861) was born in Edo (Tokyo) and demonstrated his talent as an artist at a young age, becoming the pupil of Toyokuni I at 14. Two years later, he left his mentor's studio to become an independent ukiyo-e artist. His first success came in 1827 with the series *Tsūzoku Suikoden gōketsu hyakuhachinin no hitori* (The 108 Heroes of the Suikoden), which established him as a master, excelling at portraits of famous samurai and legendary heroes. The public was hungry for depictions of fearsome figures and fantastical stories, and Kuniyoshi's fertile imagination provided them with those striking images in large numbers.

This triptych demonstrates three of Kuniyoshi's obsessions: portraying a fearless hero, fighting against nature, and supernatural forces. The scene is full of movement, chaotic and fantastical, and is one of his most dynamic compositions.



# FROM HEATH HOUSE, HAMPSHIRE

## LOTS 234 & 235



**234**

**UTAGAWA HIROSHIGE (1797-1858)**

KISOJI NO YAMAKAWA (MOUNTAIN RIVER ON THE KISO ROAD)

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese woodblock print triptych, signed *Hiroshige hitsu* and sealed on the right sheet, published by Okazawaya Taheiji on the 8th month of 1857, (L) 37.8cm x 26cm, (C) 37.9cm x 26cm, (R) 37.7cm x 26.1cm.

£1,000-1,500

*Provenance: a private English collection, Heath House, Hampshire. The same collection includes a Louis XVI bureau plat which was originally the working desk of the French Emperor Napoleon III.*

*This triptych belongs to a series created by Hiroshige depicting monumental landscape panoramas and illustrating the concepts of snow, moon and cherry blossoms (Setsugekka). The theme comes from this poem composed by Chinese writer Bo Juyi (772-846): 'In snow, moon, and cherry blossoms, I think of you'.*



# A GOOD JAPANESE ALBUM OF WOODBLOCK PRINTS



235

**TSUKIOKA YOSHITOSHI (1839-92)**

**OGATA GEKKO (1859-1920)**

**MIZUNO TOSHIKATA (1866-1908)**

**MIGITA TOSHIHIDE (1863-1925)**

**AND OTHERS**

MEIJI ERA, 19<sup>TH</sup> CENTURY

A Japanese album of woodblock prints, the cover with a paper slip reading *Bijutsu Azuma nishiki-e* (Fine Selection of Eastern Brocade Pictures), containing:

1- Ogata Gekko (1859-1920), a triptych entitled *Go-Daigo Tennō* (Emperor Go-Daigo Dreams of Ghosts in his Palace in Kasagiyama), signed *Gekko* and with a red seal, published in 1898;

2- Unidentified artist, a triptych depicting a handscroll in *trompe l'oeil*, with armour-clad samurai looking at other figures in the distance, the golden phoenix of Kinkaku-Ji Temple in Kyoto visible beyond, inscribed on the right;

3- Tsukioka Yoshitoshi (1839-92), a triptych entitled *Fujiwara Yasumasa gekka roteki zu* (Fujiwara Yasumasa plays the flute by moonlight), signed *Oju Taiso Yoshitoshi sha*, sealed *Taiso* and *Yoshitoshi*, published by Akiyama Buemon on 12 February 1883, *oban tate-e*;

4- Mizuno Toshikata (1866-1908), a triptych entitled 'Kusunoki Masakage escaping from his enemy with his mother', signed and sealed on the right sheet, published by Akiyama Buemon in 1891;

5- Mizuno Toshikata (1866-1908), the central and right panel from a triptych entitled 'Honda Tadakatsu's Victory at Mount Komaki', published in 1891;

6- Mizuno Toshikata (1866-1908), the left panel from a triptych entitled *Kato Kiyomasa taisei o tenjite Orankai no kenjo o uchi-yabureru zu* -part (By rolling boulders Kato Kiyomasa destroys the strong fortress of the Uriankhai), published by Akiyama Buemon in 1895;

7- Tsukioka Yoshitoshi (1839-92), a triptych depicting The Fourth Shogun Ietsuna Visiting the Family Mausoleum at Nikko, from the series *Tokugawa chiseki nenkan kiji* (Annals of the Tokugawa Administration), published in 1875;

8- Unidentified artist, a triptych depicting two armour-clad samurai resting under trees, with a shrine in the distance;

9- Tsukioka Yoshitoshi (1839-92), a triptych entitled *Azuma meisho sumidagawa umewaka no furugoto* (The Ancient Incident of Umewaka and the Child Seller beside the Sumida River), from the series *Sumidagawa-Umewaka no koji* (Famous Places in the East), signed *Taiso Yoshitoshi* and sealed *Yoshitoshi*, published by Akiyama Buemon in 1886;

10- Mizuno Toshikata (1866-1908), a triptych entitled 'Saburo Ise meets Prince Ushiwakamaru', signed and sealed, 1893;

11- Mizuno Toshikata (1866-1908), a triptych entitled *Sasaki Moritsuna Bizen no kuni Fujito no watari ni Heigun o oowanto gyojin ni mizu no senshin o tou zu* (Sasaki Moritsuna asking a fisherman to reveal the shallows where his troops can cross and attack the Taira Forces at Fujito in Bizen Province), signed and sealed, published in 1884;

12- Migita Toshihide (1863-1925), a triptych entitled *Horikawa gosho yashū no zu* (Night Attack on the Horikawa Palace), published in 1887-97;

13- Tsukioka Yoshitoshi (1839-92), a triptych entitled 'Okuko Hikozaemon Protects the Tokugawa Shōgun from the Spear of Goro Matabei Mototsugu', from the series *Osaka Gunki no Uchi* (The Siege of Osaka), signed *Ōju Taiso Yoshitoshi*, published by Akiyama in 1884;

Some prints embellished with metallic pigments, *gofun* and embossing; each page 35.1cm x 23.7cm, the four sides of the spine covered in silver pigments.

£8,000-12,000

*Provenance: a private English collection, Heath House, Hampshire. The same collection includes a Louis XVI bureau plat which was originally the working desk of the French Emperor Napoleon III.*





3 - Tsukioka Yoshitoshi, 'Fujiwara Yasumasa plays the flute by moonlight'



7- Tsukioka Yoshitoshi, 'The Fourth Shōgun Ietsuna Visiting the Family Mausoleum at Nikko'



9 - Tsukioka Yoshitoshi, 'The Ancient Incident of Umewaka and the Child Seller beside the Sumida River'





13 - Tsukioka Yoshitoshi, 'Okuko Hikozaemon Protects the Tokugawa Shōgun from the Spear of Goro Matabei Mototsugu'



10 - Mizuno Toshikata, 'Saburo Ise meets Prince Ushiwakamaru'



11- Mizuno Toshikata, 'Sasaki Moritsuna asking a fisherman to reveal the shallows where his troops can cross and attack the Taira Forces at Fujito in Bizen Province'





4 - Mizuno Toshikata, 'Kusunoki Masakage escaping from his enemy with his mother'

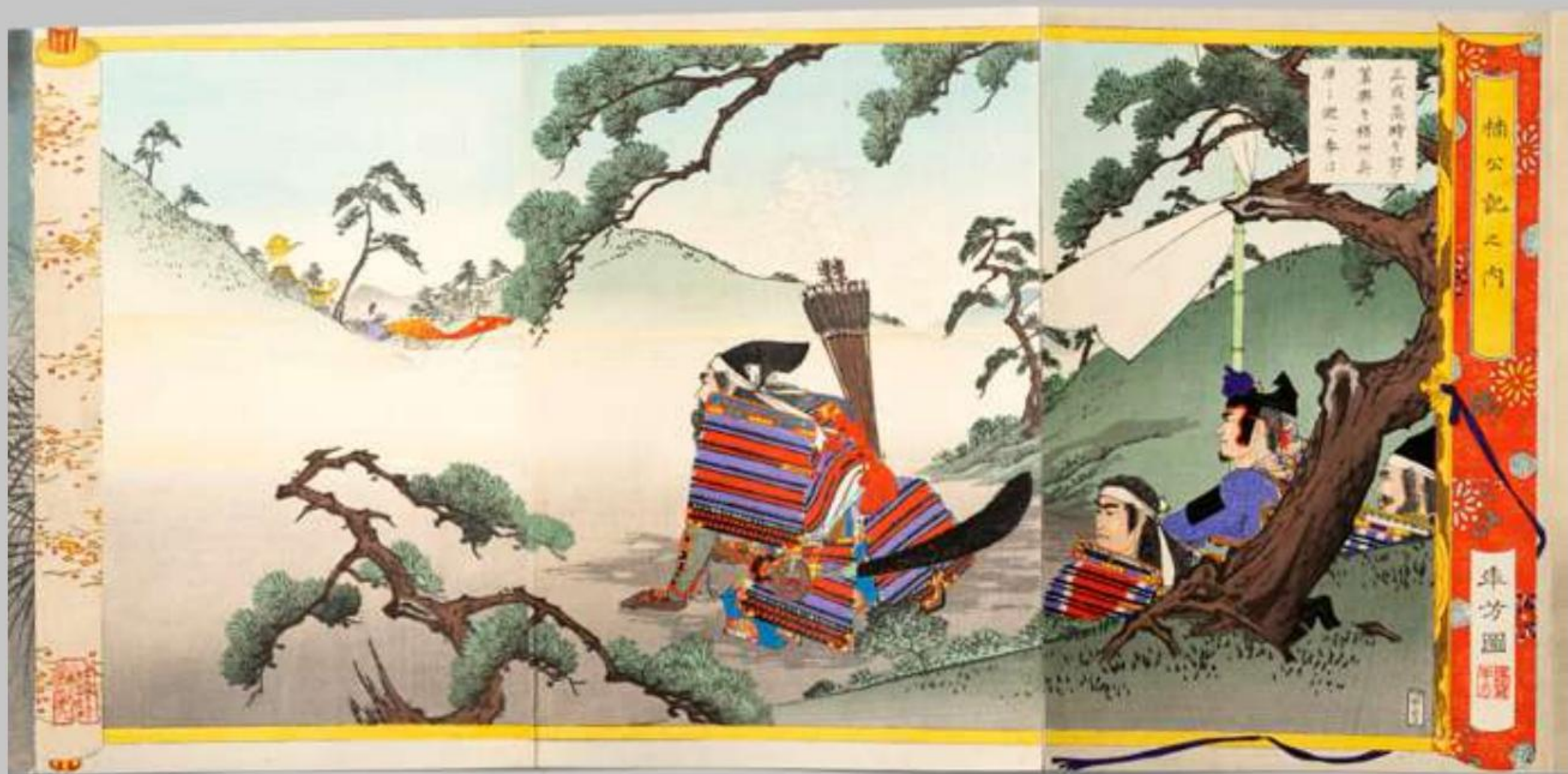


12- Migita Toshihide, 'Night Attack on the Horikawa Palace'



1 - Ogata Gekko, 'Emperor Go-Daigo Dreams of Ghosts in his Palace in Kasagiyama'





2 - Unidentified artist



8 - Unidentified artist



5 & 6 - Mizuno Toshikata, 'Honda Tadakatsu's Victory at Mount Komaki' and 'By rolling boulders Kato Kiyomasa destroys the strong fortress of the Uriankhai'





part lot illustrated

**236**

**TSUKIOKA YOSHITOSHI (1839-92)**

**TOYOKUNI III UTAGAWA / KUNISADA I (1786-1865)**

**AND OTHERS**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

Twelve Japanese woodblock prints depicting figures, the first the lower half of a vertical diptych by Tsukioka Yoshitoshi and titled *Seigen daraka no zu* (The Depravity of the Abbot Seigen), signed and sealed *Yoshitoshi*, published by Matsui Eikichi in 1889; another a print by Toyokuni III Utagawa depicting two Kabuki actors, and others; all *oban yoko-e*, all approx. 38cm x 25.5cm. (12)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

*Provenance: an English private collection, Devon.*



**237**

**YOSHU / TOYOHARA CHIKANOBU (1838-1912)**

GO-YUSAN (EXCURSION TO THE HILLS)

MEIJI ERA, 19<sup>TH</sup> CENTURY

A Japanese woodblock print triptych from the series *Chiyoda no o-oku* (Court Ladies of the Chiyoda Inner Palace), signed *Toyo Chikanobu* on the right sheet, published by Fukuda Hatsujiro in 1895, (L) 35.5cm x 24.2cm, (C) 35.6cm x 24.6cm, (R) 35.7cm x 24.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120





238

**SHODO YASUDA (1874-?)**

SONO MUKASHI, MURASAME MATSUKAZE NO ZU (PICTURE OF MURASAME AND MATSUKAZE IN THE OLD DAYS)  
MEIJI ERA, 19<sup>TH</sup> CENTURY

A Japanese woodblock print triptych, embossed and with silver pigments and mica; titled, signed and sealed *Shodo*, published by Matsui Eikichi, 1896, *oban tate-e*, 37.2cm x 25cm. (3)

£400-600



239

**KUNICHIKA TOYOHARA (1835-1900)**

SHIBARAKU (WAIT A MOMENT)

MEIJI ERA, 19<sup>TH</sup> CENTURY

A Japanese woodblock print triptych depicting the eponymous Kabuki play, signed *Toyohara Kunichika hitsu* and sealed, published by Akiyama Buemon in 1895, *oban tate-e*, 37.3cm x 25.4cm.

£400-600



# KONO BAIREI'S BIRDS AND FLOWERS

240  
**BAIREI KONO (1844-95)**  
MEIJI ERA, 19<sup>TH</sup> CENTURY

A collection of thirty Japanese woodblock prints from the series *Bairei Kacho Gafu* (Bairei's Birds and Flowers), each composition framed by a decorative margin with stylised dragons and the series' title, published by Okura Magohei c.1881, each sheet *oban Tate-e*, approx. 36.8cm x 24cm. (30)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Bairei Kono (also known as Bairei Yasuda) was a ukiyo-e artist particularly known for his kacho-ga prints (images of birds and flowers). This series realistically depicts pairs of birds and flowers throughout the seasons.*









# A PRIVATE COLLECTION OF JAPANESE WOODBLOCK PRINTS



## 241 MIYAGAWA SHUNTEI (1873-1914) MEIJI ERA, 19<sup>TH</sup> CENTURY

Six Japanese woodblock prints, four from the series *Ukiyo no hana* (Flowers of the Floating World), variously entitled 'Camellia Garden', 'Women in a Boat Viewing the Moon', 'Autumn Flowers' and 'Going Out', signed *Shuntei Gyoshi*, published by Akiyama Buemon in 1898; and two from the series *Kodomo Fuzoku* (Children's Customs and Manners), entitled 'Elephant in a Zoo' and 'Neighbour', published by Matsuki Heikichi in 1897, one signed *Shuntei Gyoshi*; each print approx. 37cm x 25cm. (6)

£400-600

Provenance: a private English collection. Formerly the property of Miss Ethel Hallewell (d.1945) of Conkwell Grange near Bath.





242

**OGATA GEKKO (1859-1920)**

**IKEDA TERUKATA (1883-1921)**

**WATANABE NOBUKAZU (C.1872-1944)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Six Japanese woodblock prints, two by Ogata Gekko from the series *Nihon hanazu-e* (Pictures of Japanese Flowers), entitled *Ise no Taifu* and 'Cherry Blossoms at the Well', signed Gekko, published by Matsuki Heikichi c.1896/98; one print by Ikeda Terukata entitled 'A Woman Composing a Waka Poem' from the series *Senshu no hana* (A Thousand Types of Flowers), signed Terukata, published by Akiyama Buemon in 1897; two by Watanabe Nobukazu from the triptych *Jo rei shiki* (Lady's Manners and Customs), published by Takekawa Seikichi c.1890; and one by an unidentified artist, possibly a scene from the *Genji Monogatari* (The Tale of Genji); each print approx. 37.5cm x 25cm. (6)

£300-500

Provenance: a private English collection. Formerly the property of Miss Ethel Hallewell (d.1945) of Conkwell Grange near Bath.





**243**  
**MIYAGAWA SHUNTEI (1873-1914)**  
*BIJIN-GA* (PORTRAITS OF BEAUTIES)  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

Two Japanese woodblock print triptychs, both from the series *Bijin junikagetsu* (Beauties in the Twelve Months), the first entitled *Hanetsuki* (Shuttlecock), the other *Yomeiri* (Marriage), both signed Miyagawa Shuntei, published by Matsuki Heikichi in 1898, each print approx. 37cm x 25.5cm. (6)

£500-1,000

Provenance: a private English collection. Formerly the property of Miss Ethel Hallewell (d.1945) of Conkwell Grange near Bath.





244

**YOSHU / TOYOHARA CHIKANOBU (1838-1912)**

BIJIN-GA (PORTRAITS OF BEAUTIES)

MEIJI ERA, 19<sup>TH</sup> CENTURY

Two Japanese woodblock print triptychs, the first entitled 'Preparing for a Concert', from the series *Tokugawa jidai kifujin no zu* (Noble Ladies in the Age of Tokugawa), signed *Yoshu Chikanobu*, published c.1894-97; the other entitled 'Washing Fruit', from the series *Chiyoda no ooku* (Noble Beauties at Chiyoda Palace), signed *Yoshu Chikanobu*, published in 1895; each print approx. 37cm x 25cm. (6)

£500-1,000

Provenance: a private English collection. Formerly the property of Miss Ethel Hallewell (d.1945) of Conkwell Grange near Bath.



245

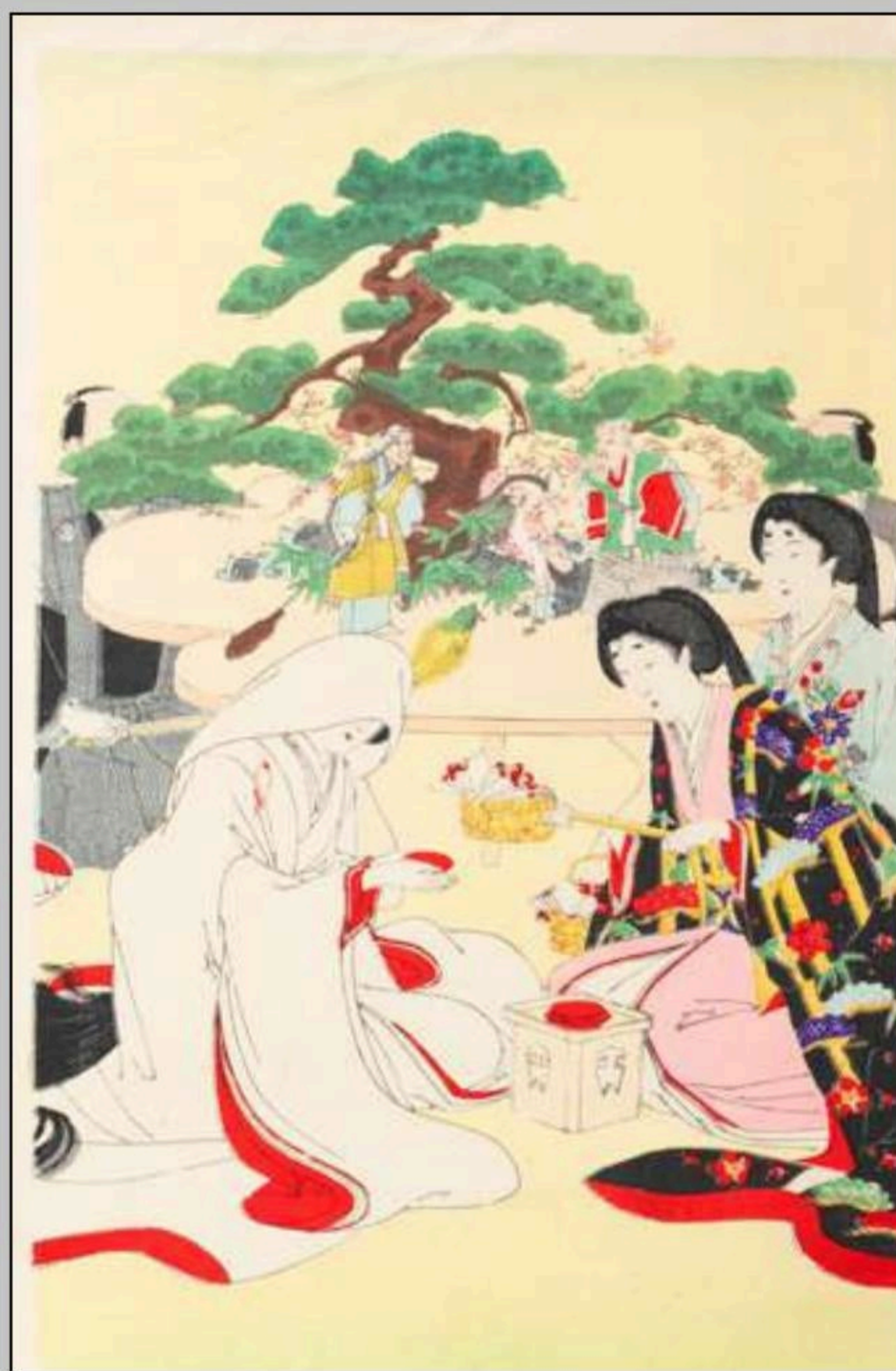
**YOSHU / TOYOHARA CHIKANOBU  
(1838-1912)**

*BIJIN-GA* (PORTRAITS OF BEAUTIES)  
MEIJI ERA, 19<sup>TH</sup> CENTURY

Ten Japanese woodblock prints including single sheets from triptychs, eight from the series *Tokugawa jidai kifujin no zu* (Noble Ladies in the Age of Tokugawa), one entitled 'Marriage Ceremony', 'Girl with Toy' and 'Three Ladies Playing the Koto', published c.1894-97; and two other prints from an unidentified series, possibly *Fujin shoreishiki no zu* (Female Etiquette), c.1890; each print approx. 37.5cm x 24.5cm. (10)

£300-500

Provenance: a private English collection. Formerly the property of Miss Ethel Hallewell (d.1945) of Conkwell Grange near Bath.











246

**MIYAGAWA SHUNTEI (1873-1914)**

KODOMO-E (PICTURES OF CHILDREN)

MEIJI ERA, 19<sup>TH</sup> CENTURY

Four Japanese woodblock prints from the series *Kodomo Asobi* (Children Playing), including one entitled *Temari* (Handball), and another *Hanetsuki* (Shuttlecock); signed *Miyagawa Shuntei*, published by Matsuki Heikichi in 1898, each print approx. 24.5cm x 37cm. (4)

£200-300

Provenance: a private English collection. Formerly the property of Miss Ethel Hallowell (d.1945) of Conkwell Grange near Bath.

END OF COLLECTION





247

**247**

**AFTER KATSUSHIKA HOKUSAI (1760-1849)**

**KANAGAWA OKI NAMI-URA (UNDER THE WAVE OFF KANAGAWA)**  
20<sup>TH</sup> CENTURY

A Japanese reproduction of the famous woodblock print by Hokusai also known as 'The Great Wave', the original from the series *Fugaku sanju rokkei* (The Thirty-six Views of Mount Fuji) and signed *Hokusai aratame litsu hitsu*, 25.3cm x 38.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000



248 part lot illustrated

**248**

**UTAGAWA KUNISADA I / TOYOKUNI III (1786-1865)**

**AFTER UTAGAWA HIROSHIGE (1797-1858)**

**AND OTHERS**

EDO PERIOD, 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY

Thirteen Japanese prints, the first a woodblock print by Kunisada I depicting actors, signed *Toyokuni ga* in a *toshidama* cartouche, *oban tate-e*, 36.9cm x 25cm; together with a collection of twelve reproductions of famous Japanese prints, including landscapes and portraits by Utagawa Hiroshige, Utagawa Kunisada, and Kitagawa Utamaro, some with seals for 20th century publisher Watanabe, 38.5cm x 26.1cm max. (13)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300





**249**  
**TAKAHASHI HIROAKI / SHOTEI (1871-1945)**  
**AND OTHERS**  
 MEIJI AND LATER, 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY

Six Japanese woodblock prints after the originals, the first by Shotei depicting fishing boats at sunset on the Tone River in the town of Sekiyado in the Chiba Prefecture, c.1932, *otanzakuban tate-e*; the other five prints variously depicting figures; together with two Japanese watercolours signed T. Nakayama, and a Chinese print of a cricket, 38.6cm x 26.2cm max. (9)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£250-350

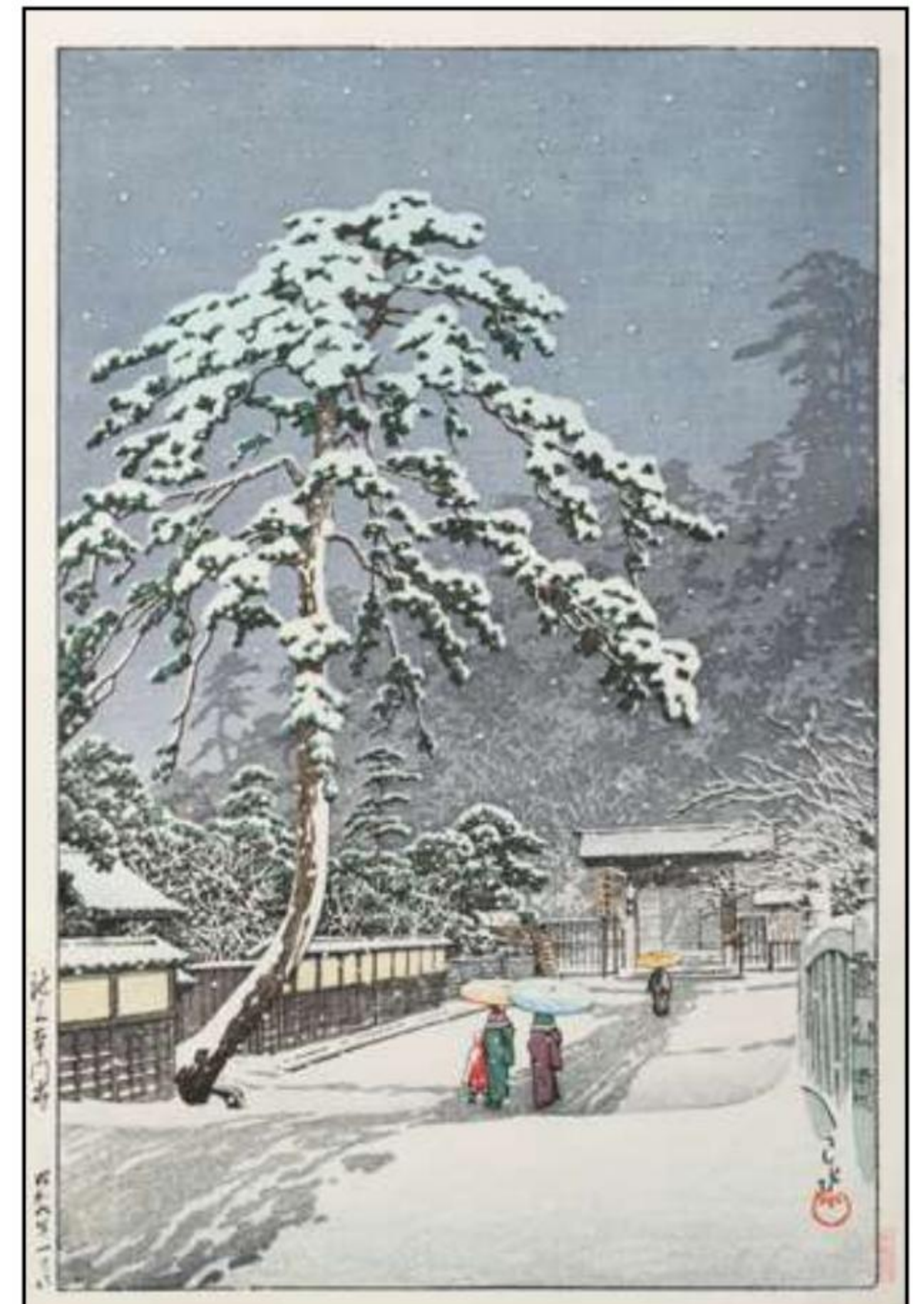
249 part lot illustrated

**250**  
**AFTER KAWASE HASUI (1883-1957)**  
**SNOW SCENES**  
 HEISEI ERA, 20<sup>TH</sup>/21<sup>ST</sup> CENTURY

Two Japanese woodblock prints after the originals, the first titled *Hiraizumi Konjikido* (Konjiki Hall at Hiraizumi), depicting a lone monk climbing icy stairs leading to a shrine, signed *Hasui* and sealed *Kawase*, titled in the left margin, the lower right and left corners with Watanabe seals, *oban tate-e*, 39.5cm x 27cm; the other print entitled *Ikegami Honmon-ji* (Honmon-ji Temple in Ikegami), with four figures walking towards a gate, also signed *Hasui* and sealed *Kawase*, titled in the left margin, the lower right and left corners with Watanabe seals, *oban tate-e*, 39.5cm x 27cm. (2)

*Provenance: a private English collection, by repute purchased from Watanabe Heisei's son at the Watanabe Print shop.*

*The original print depicting Konjiki Hall was the last produced by Hasui, who died before it was published. The first impressions were distributed to his friends and acquaintances over the hundred days following his death.*



250



251

**251**  
**AFTER KATSUSHIKA HOKUSAI (1760-1849)**  
**KANAGAWA OKI NAMI-URA (UNDER THE WAVE OFF KANAGAWA)**  
 20<sup>TH</sup> CENTURY

A Japanese reproduction of the famous woodblock print by Hokusai also known as 'The Great Wave', the original from the series *Fugaku sanju rokkei* (The Thirty-six Views of Mount Fuji) and signed *Hokusai aratame litsu hitsu*, published by Kyōto Hanga-in (the Kyoto Print Institute), 27.5cm x 40cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



252

**TAKAHASHI HIROAKI / SHOTEI  
(1871-1945)**

TAISHO/SHOWA, 20<sup>TH</sup> CENTURY

Three Japanese woodblock prints, the first entitled *Mukojima dote no yuki* (Snow on Mukojima Bank), titled and sealed *Shotei*, published by Watanabe Shozaburo c.1918 and sealed *Watanabe*, vertical *mitsugiriban*; the second entitled *Shinagawa no yoru* (Evening at Shinagawa), sealed *Kakei*, published by Watanabe Shozaburo c.1924-27, *otanzaku tate-e*; the third print titled *Abukumagawa* (Abukuma river under heavy rain), sealed *Hiroaki* and published by Watanabe Shozaburo c.1923, *otanzaku tate-e*, 38.4cm x 17.1cm max. (3)

£300-500



252

253

**AFTER KAWASE HASUI (1883-1957)**

*TAGONOURA NO YUU* (EVENING VIEW OF MOUNT FUJI FROM TAGONOURA BRIDGE)

HEISEI ERA, 20<sup>TH</sup>/21<sup>ST</sup> CENTURY

A Japanese woodblock print after the original, signed Hasui and sealed Kawase, titled and dated in the right margin, the lower left corner and margin with two Watanabe seals, *oban tate-e*, 39.5cm x 27.1cm.

£400-600

*Provenance: a private English collection, by repute purchased from Watanabe Heisei's son at the Watanabe Print shop.*



253

254

**OHARA KOSON / SHOSON  
(1877-1945)**

*TWO RABBITS UNDER A FULL MOON*

SHOWA ERA, 20<sup>TH</sup> CENTURY

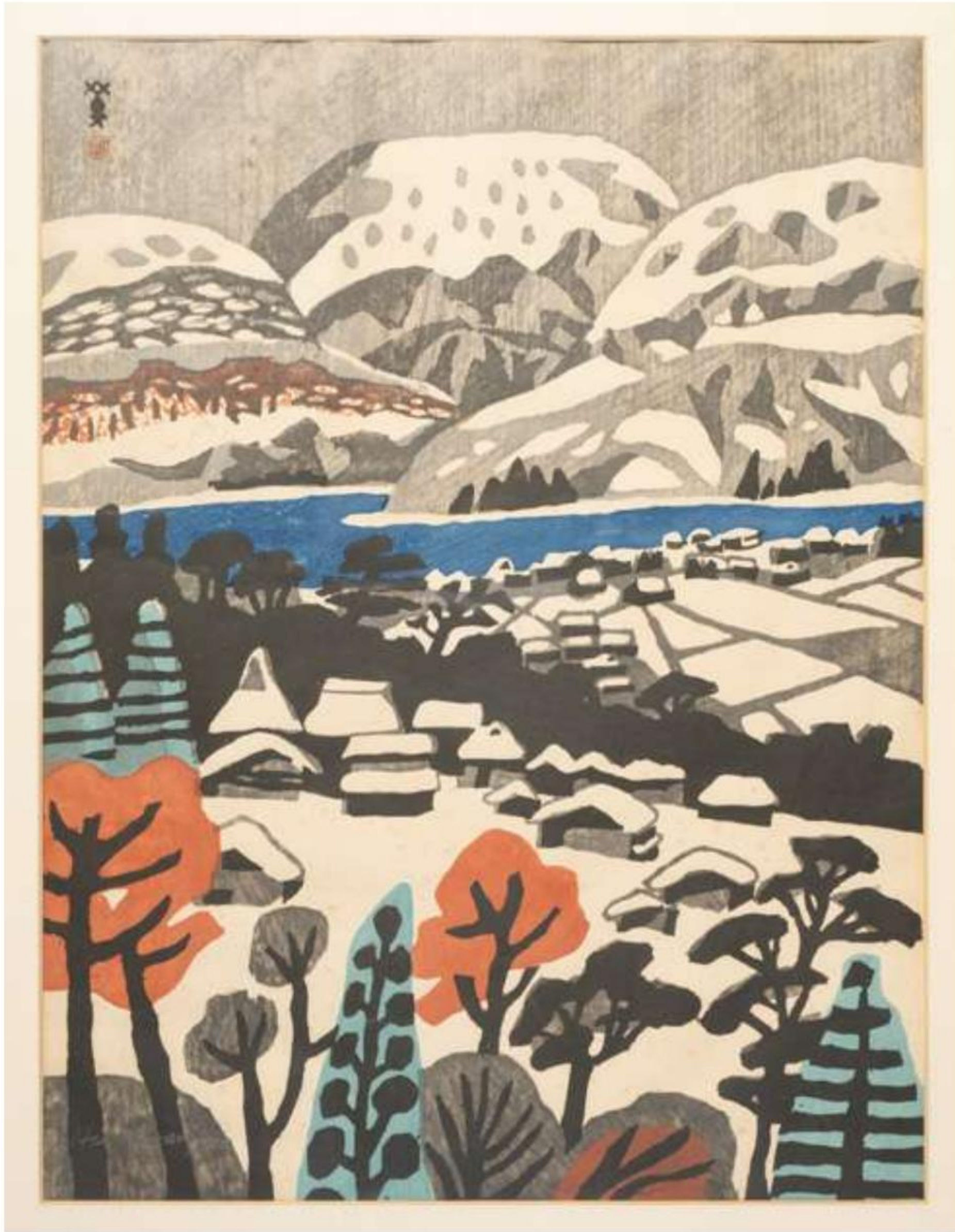
A Japanese woodblock print with *karazuri* (blind printing) embossing, signed and sealed Shoson lower left corner, published by Watanabe Shozaburo c.1930-32, with Watanabe 'B' seal used between 1927-32 lower right margin, *oban tate-e*, 37.5cm x 25.2cm.

£200-300



254





255

**255**  
**HIDE KAWANISHI (1894-1965)**  
**JUNICHI SEKINO (1914-88)**  
 SHOWA ERA, 20<sup>TH</sup> CENTURY

Two Japanese woodblock prints; the first by Hide Kawanishi and entitled 'Snow at the Lakeside', sealed *Nishi* top left corner and inscribed *Hide Kawanishi* in pencil lower left, published in 1942, 58cm x 44cm; the other by Jun Sekino, titled 'Stone Garden', signed and dated 1987 in pencil, 45cm x 25cm; both framed and glazed. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



256

**256**  
**KATSUYUKI NISHIJIMA (B.1945)**  
 RESTAURANT IN GION  
 20<sup>TH</sup> CENTURY

A Japanese woodblock print depicting a restaurant in Kyoto, numbered 301/500, titled and signed in pencil in the lower margin and with a red seal mark; framed and glazed, a paper label at the back for Gallery Kaigado, Tokyo, 31cm x 42.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



# A UNIQUE COLLECTION OF ITEMS RELATING TO

*Elizabeth Keith*

257

## Φ A UNIQUE COLLECTION OF ITEMS RELATING TO ELIZABETH KEITH (1887-1956) 20<sup>TH</sup> CENTURY

Comprising:

1. a woodblock print entitled 'Forbidden City, Peking', 1935, signed 'Elizabeth Keith' lower right corner, 29.5cm x 41cm;

2. the original wooden key block for the above print, hand-carved with the main structural elements of the composition; the reverse also carved with the brown and green features in the image, 28cm x 42.7cm x 1.7cm;

3. a copy of M C Salaman 'Masters of the colour print, vol.9, Elizabeth Keith', 1933, with a hand-written dedication by Elizabeth Keith inside reading:

*To Mr & Mrs de Jongh*

*from Elizabeth Keith*

*With Christmas Greetings.*

1944

4. a typed letter by Elizabeth Keith, with hand-written corrections and signed 'Elizabeth Keith' in ink, the letter reading:

*'Ildbury Manor. Kingham. February 8th.*

*Dear Mr de Jongh, I must apologise for the delay in answering you, I had to go to London yesterday, and I am always busy!*

*No women ever take part on the Noh Stage, nor in the Kabuki either, but in the modern present day plays only. (I should not be surprised to hear that has been put a stop to now!) If you would like to get an insight into the psychology of the Japanese, read the 'Year of the Wild Boar' by Helen Mear, it is excellent. The gown worn by Kongo (red) in 'Hagaromo' is of the stiffest gauze perhaps 100 years old (many of his robes were much older) it would stand by itself! He wears many garments underneath. I have seen him dressed. He is a very handsome and charming man, I could not associate him with the devils who are fighting our peoples. His son-in-law hates the Militarists. I daresay he has been executed ere this! To return to the robes, they are generally stiff. The green dress is linen, it hangs more softly. He is (Shigiyama) a comic actor, and rarely has as fine garments as Kongo.*

*Green may fade, I do not think the red will fade much, as I have so many 'coats' or 'brushings' of red! As you will not avoid temptation I shall make you a reduction of 25% if you buy two. 'Returning from the Funeral' is almost exhausted, and ought to have gone up in price. You need not decide at once, I shall not be leaving England for some time to come - Alas! I daresay you have heard that Mr Taylor has not been well, shortage of paper and a still greater shortage of staff, make it impossible for them to undertake books for newcomers! I feel it is perhaps the Partner perhaps who is not keen on Korea. We shall go elsewhere when we are ready, I should have preferred having it done by someone we know about! I think I have answered all your questions, please forgive all the mistakes, I taught myself to type not so long ago! With kind regards to you and family, Yours sincerely Elizabeth Keith.'*

5. a handwritten letter by a relative of Elizabeth Keith (possibly her sister), composed shortly after the artist's death, reading:

106. Randolph Avenue WG 24.4.56

*Dear Daniel, We thank you deeply for your warm sympathy and true appreciation of Elizabeth. Her loss to us is almost unbearable as she was really the centre of much that is left of our family life. She is mourned - truly mourned- by hundreds of friends in all parts of the world! It is good to realise that so many rejoiced in her quality of generous service to all she could help in some way. We so regret that the last years were spent on only caring really for a household instead of pursuing her art!! If only she could have had any peace at the end, but it was all so painful and had she ever left her sick-room she would have had led an invalid's life and we are grateful that she was spared that entailment of liberty. One can't picture her as helpless and she remains in one's memory as bright anyway. My brother-in-law is terribly cut up and had to keep his 90th birthday celebrations arranged for him by staff with a sad heart. Thank you both again. Affectionately yours, Rachel?. G.A.;*

And further newspaper cuttings relating to Elizabeth Keith. (a lot)

£3,000-5,000

*Provenance: according to the owner, the print was purchased by his grandfather, Mr de Jongh, directly from the artist at the Beaux Arts Gallery in London in 1937, and the wood key block was gifted to him by the Keith's family after her death in 1956. By repute, many of the early wood key blocks Elizabeth Keith used were lost in the fire which destroyed the studio of her publisher Watanabe Shozaburo in the 1920s, making this one a rarity.*



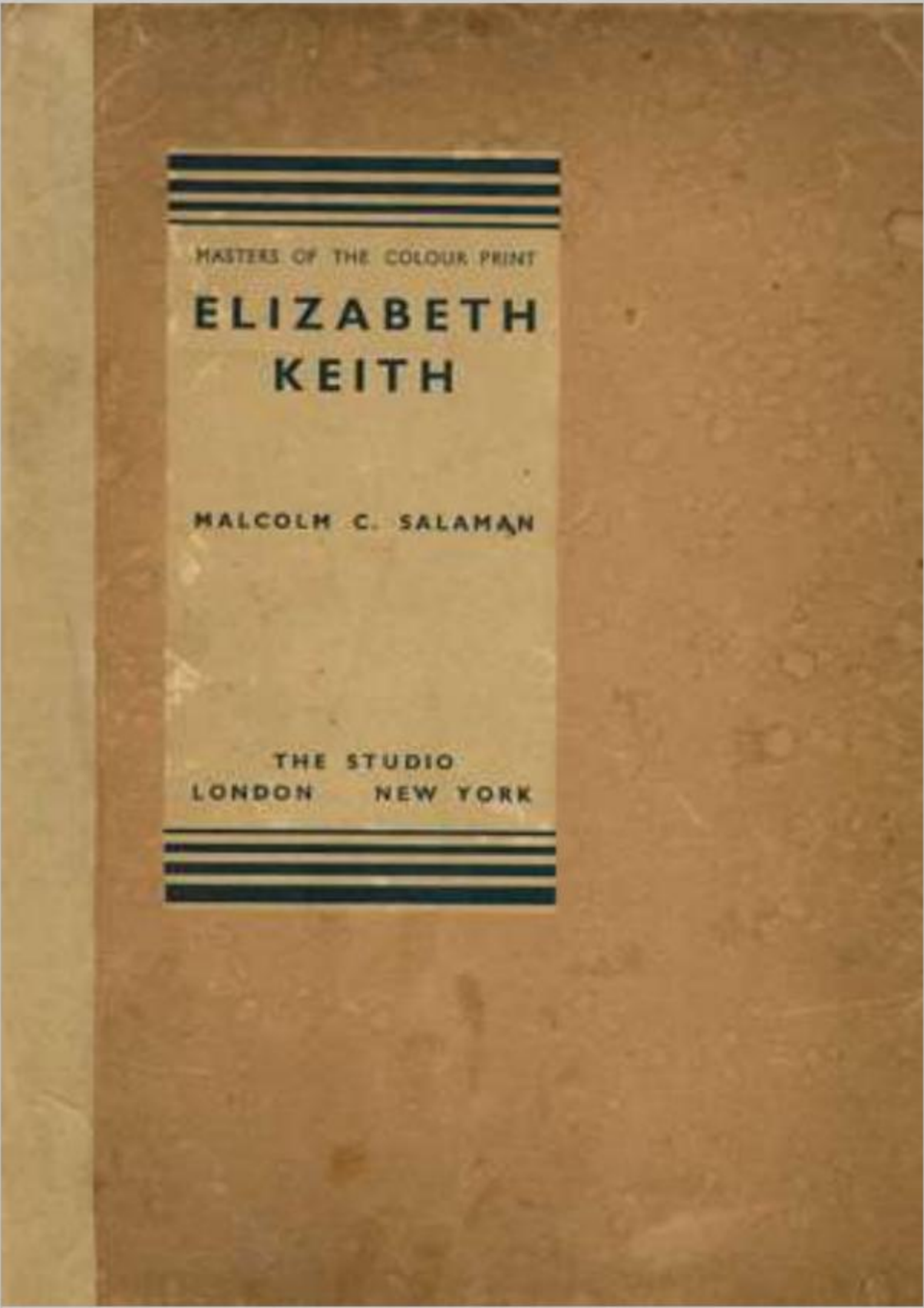
Elizabeth Keith (left) and her sister



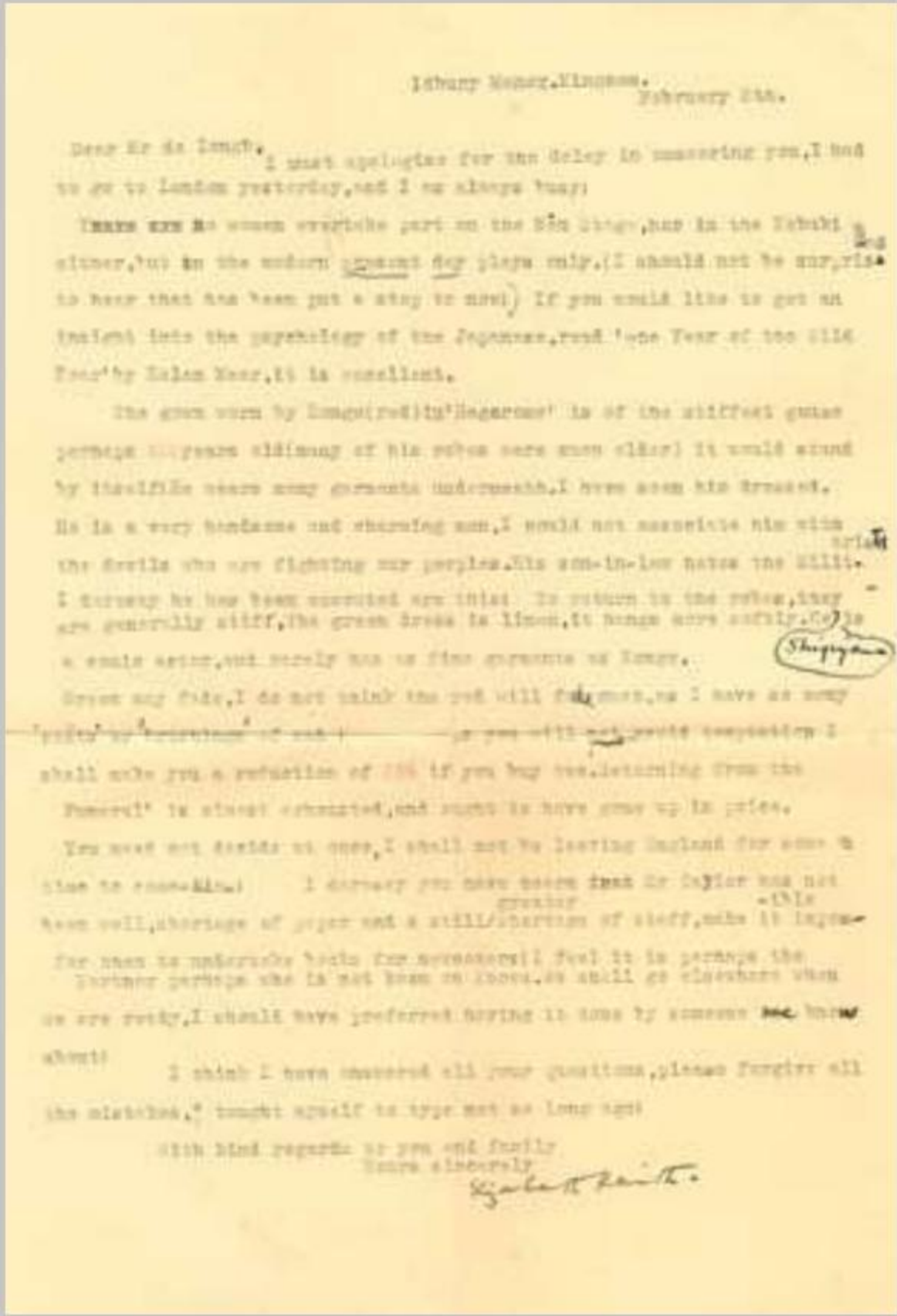
The work of the Scottish printmaker and watercolourist Elizabeth Keith (1887-1956) is celebrated for its careful rendition of life in the Far East in the early 20th century. Keith spent seven years travelling extensively across Japan, Korea, China and the Philippines, often to remote areas little known to Western travellers in her day. Her starting point was Tokyo, which she originally visited with the simple intention of paying a visit to her sister and brother-in-law in 1915. However, Keith did not return to Great Britain until 1924 and, over this period, produced a body of watercolours and prints recording the landscapes and scenes of daily life she encountered on her journeys. She developed a deep attachment to the people she visited, a sentiment later expressed in her efforts to raise money in aid of Chinese women affected by conflict during World War II.

It was in Japan that Keith learnt the techniques of printmaking, following in the tradition of Japanese *ukiyo-e*, particularly the work of Utagawa Hiroshige (1797-1858). The initial input to experiment with woodblock printing came to Keith from the publisher Shozaburo Watanabe (1885-1962), who viewed the exhibition of her watercolours from her travels in Korea held in Tokyo in 1919. Watanabe was at the heart of *shin-hanga*, or ‘modern print’, a movement that aimed at revitalizing *ukiyo-e* as an artform to depict scenes from contemporary Taisho and Showa-era Japan, and he encouraged Keith to translate her imagery into print. In *shin-hanga*, Keith found the ideal artistic vein in which to develop her style, adopting Japanese techniques and combining them with Western stylistic elements, such as the impression of light, perspectival recession and the individualisation of figures through naturalistic features.

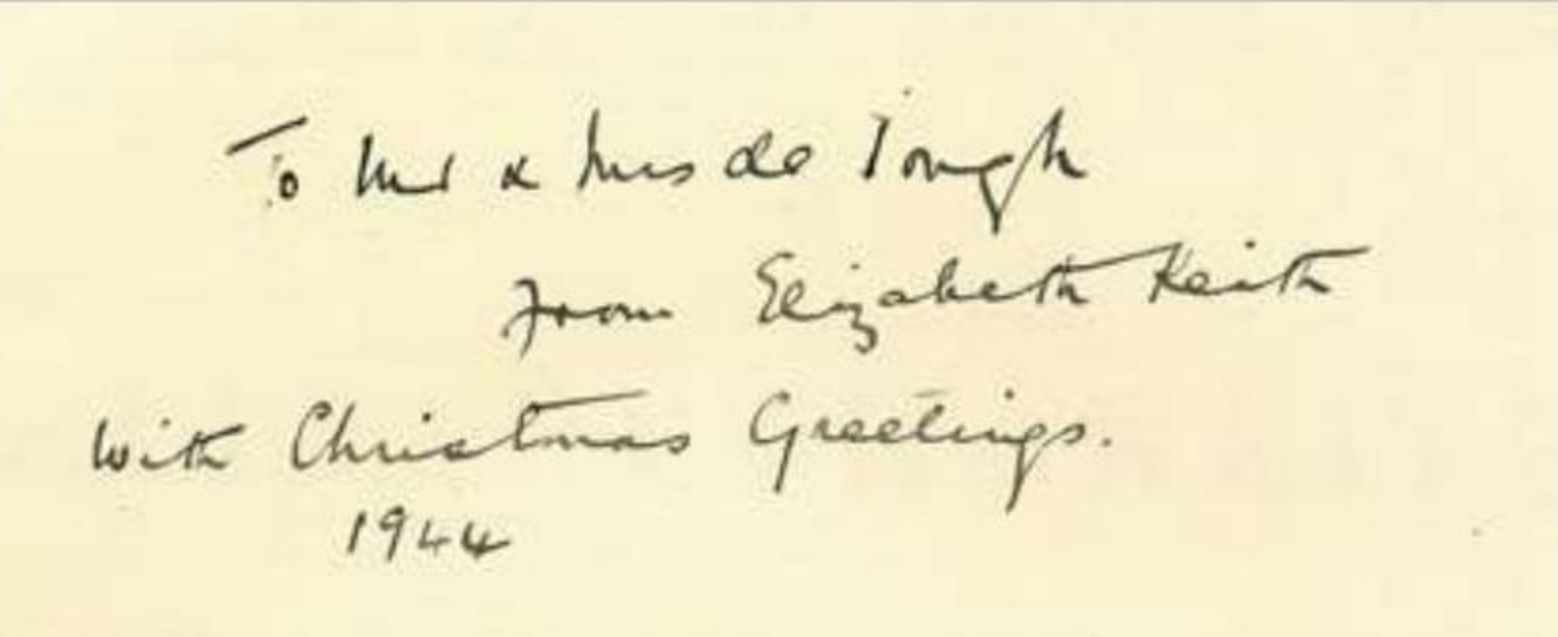
Keith’s prints were already popular in her day, exhibited and illustrated widely in the West. The Royal Academy and the Royal Institute of Painters in Watercolours in London were both among the institutions to show her work, which was also illustrated in a number of publications, including Tatler, Sketch and the Illustrated London News. Keith was elected Fellow of the Royal Society of Arts, and her work was also purchased by prominent collectors and museums internationally. The British Museum in London and the Musée Guimet in Paris were among the institutions that acquired her work during her lifetime, and in 1937 the Queen Mother purchased a number of her works from the Beaux Arts Gallery, which are now held in the Royal Collection. Keith also published her own books recounting her travels, the first an illustrated travel diary in 1928, *Eastern Windows: An artist’s notes of travel in Japan*, and a second book written in collaboration with her sister in 1946, *Old Korea: The Land of the Morning Calm*.



MC Salaman, ‘Masters of the Colour Print’



Elizabeth Keith’s letter to Mr de Jongh



Elizabeth Keith’s handwritten dedication in Salaman’s book





*'Forbidden City, Peking', a 1935 print by Elizabeth Keith*



*The original wooden key block for the above print (recto)*



*The original wooden key block for the above print (verso)*





**258**

**TATSUMI SHIMURA (1907-80)**

**KOTATSU**

SHOWA ERA, 20<sup>TH</sup> CENTURY

A large Japanese woodblock print depicting a beauty, signed and sealed, carved by Kentaro Maeda, printed by Ritsuzo Sato and published by Yuyudo, H.C. (Hors Commerce - limited number), 41cm x 48cm; together with an exhibition poster. (3)

£400-600



**259**

**TATSUMI SHIMURA (1907-80)**

**SASERU**

SHOWA ERA, 20<sup>TH</sup> CENTURY

A large Japanese woodblock print depicting a beauty, signed and sealed, carved by Kentaro Maeda, printed by Ritsuzo Sato and published by Yuyudo, numbered 439/450, 41.2cm x 48cm; together with an exhibition poster. (3)

£400-600





260 part lot illustrated

**260**

**A JAPANESE FOLIO OF LITHOGRAPHS AFTER MASAYUKI MIYATA (1926-97)**

SHOWA ERA, 20<sup>TH</sup> CENTURY

Including fifty-six prints variously depicting beauties, flowers and religious scenes, with a booklet about the artist, no.1122 of a limited edition of 2,000 copies, published on 8th January 1975. (58)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



261 part lot illustrated

**261**

**A JAPANESE FOLIO OF PRINT REPRODUCTIONS AFTER KITAGAWA UTAMARO (1754-1806)**

SHOWA ERA, 20<sup>TH</sup> CENTURY

Including thirty reproductions of *bijinga* prints by Utamaro and a booklet about the artist, published by Japan Reader's Digest Company, 1979. (32)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

**262**

**A JAPANESE FOLIO OF SHUNGA PRINTS REPRODUCTIONS**

SHOWA ERA, 20<sup>TH</sup> CENTURY

Including forty-eight reproductions of erotic prints by various *ukiyo-e* artists including Utamaro, Kunisada and Hokusai, together with a booklet about *shunga*, published by Gakken (Gakushu Kenkyusha), 1979. (50)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



262 part lot illustrated





263 part lot illustrated



264

**263**  
**LITERATURE**

NAKAHARA TESSEN KYO SHIPPO MONYO-SHU (NAKAHARA TESSEN'S DESIGN SKETCHES FOR CLOISONNE ENAMEL)

By Yoshida Mitsukuni and Nakahara Kenji, Kyoto, Tankosha, 1981.

£400-600

Provenance: the private collection of a lady and gentleman, Derbyshire.

**264**  
**LITERATURE**

ELEVEN REFERENCE BOOKS

Relating to Japanese art. (11)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

Provenance: from the Milne Henderson collection of Japanese art.



265

**265**  
**LITERATURE**

A SMALL COLLECTION OF REFERENCE BOOKS AND AUCTION CATALOGUES

Relating to Japanese works of art, including:

- 67 Christie's catalogues dated 1980-2012
- 118 Sotheby's catalogues dated 1977-2001
- 16 Bonhams catalogues dated 1990-2018
- and a variety of publications on the subject. (a lot)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

Provenance: the private collection of a lady and gentleman, Derbyshire.



A COLLECTION OF JAPANESE POSTERS



266

266  
A JAPANESE JAMES BOND 007 POSTER  
SHOWA ERA, 1974

Featuring Roger Moore in The Man with the Golden Gun (1974), 72.7cm x 51.4cm.  
PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.  
£80-120



267

267  
A JAPANESE JAMES BOND 007 POSTER  
SHOWA ERA, 1983

Featuring Roger Moore in Octopussy (1983), 72.7cm x 51.4cm.  
PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.  
£80-120



268

268  
A JAPANESE JAMES BOND 007 POSTER  
SHOWA ERA, 1979

Featuring Roger Moore in Moonraker (1979), 72.7cm x 51.4cm.  
PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.  
£80-120



269

269  
A JAPANESE JAMES BOND 007 POSTER  
SHOWA ERA, 1973

Featuring Roger Moore in Live and Let Die (1973), 72.7cm and 51.4cm.  
£120-150





270



271



272



**270**  
**A JAPANESE JAMES BOND 007 POSTER**  
SHOWA ERA, 1983

Featuring Sean Connery in Never Say Never Again (1983), 72.7cm x 52cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

**271**  
**A JAPANESE STAR WARS POSTER**  
SHOWA ERA, 1980

Featuring artwork made from photographs of the main characters in Star Wars: Episode V - The Empire Strikes Back (1980), 72.7cm x 51.4cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

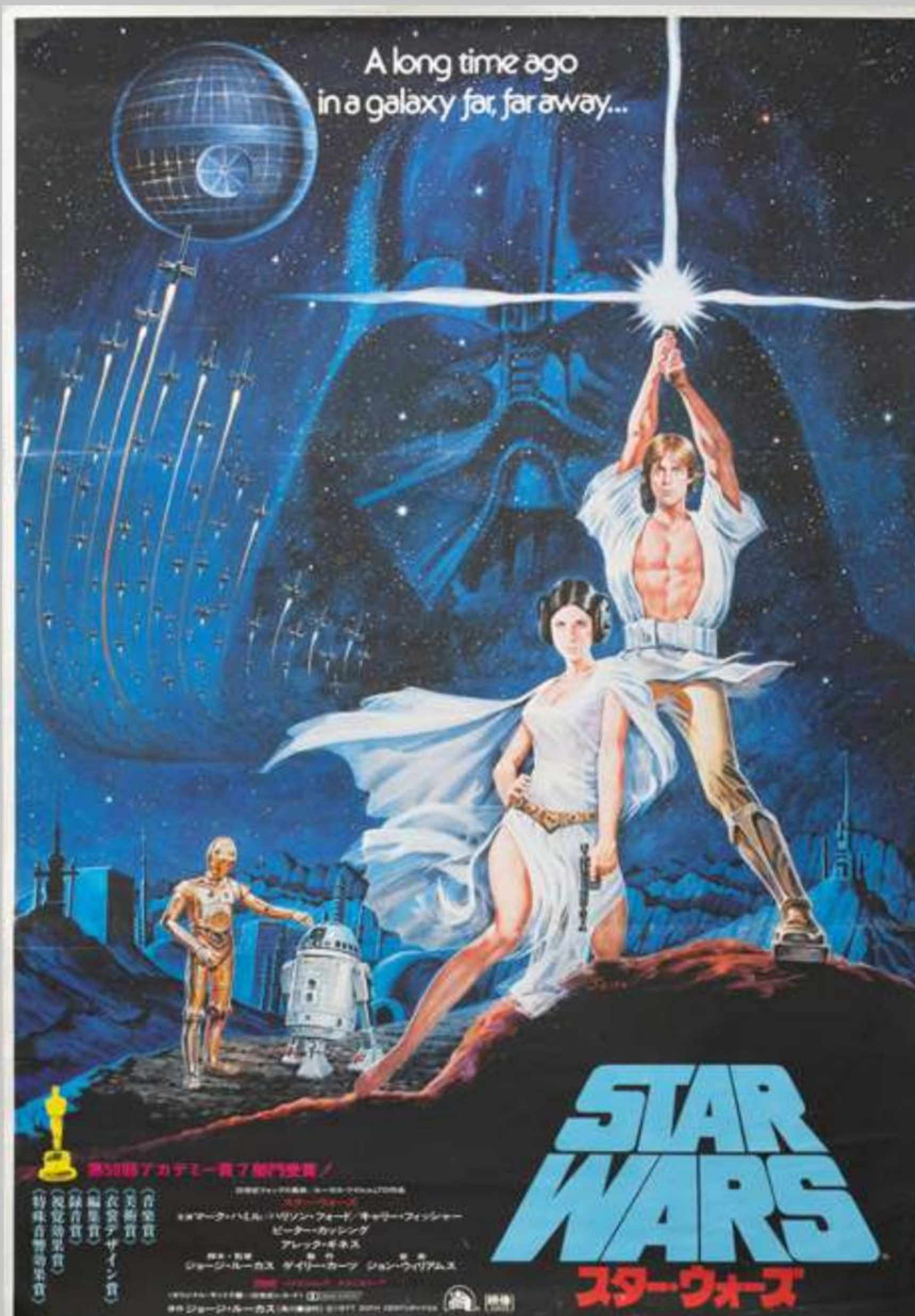
£80-120

**272**  
**TWO JAPANESE STAR WARS POSTERS**  
SHOWA ERA, 1983

One with a design made of paintings and the other, photographs of the main characters in Star Wars: Episode VI - Return of the Jedi (1983), both 72.7cm x 51.4cm. (2)

£100-200



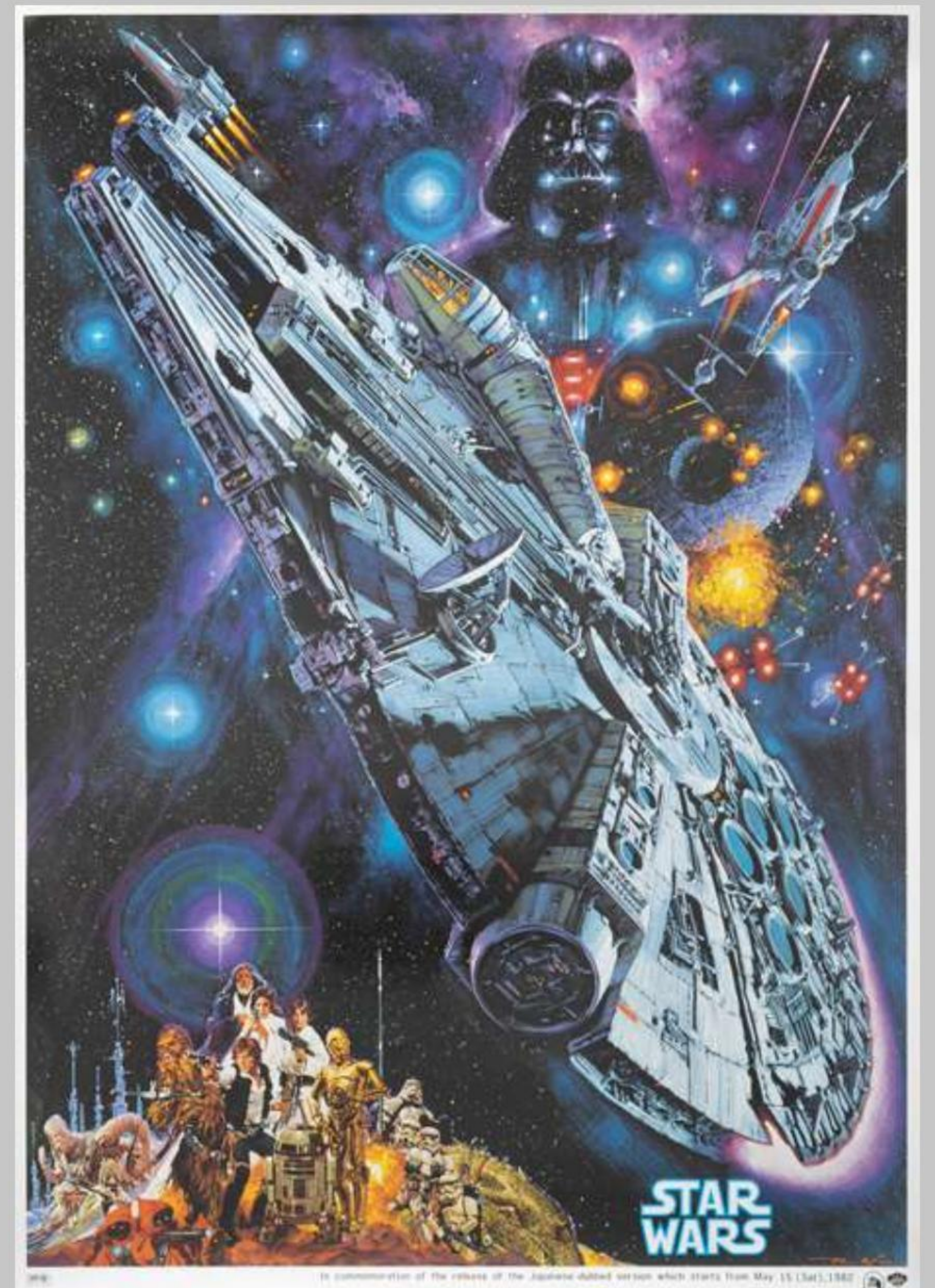


273

**273**  
**A JAPANESE STAR WARS POSTER**  
 SHOWA ERA, 1977

Featuring paintings of the main characters in Star Wars:  
 Episode IV - A New Hope (1977), 72.7cm x 51.4cm.

£100-150



274

**274**  
**A JAPANESE STAR WARS POSTER**  
 SHOWA ERA, 1982

Featuring paintings of the main characters in Star Wars:  
 Episode IV - A New Hope (1977), published in commemoration  
 of the release of the Japanese-dubbed version on 15th May  
 1982, 72.8cm x 51.4cm.

£80-120

**275**  
**A JAPANESE STAR WARS POSTER**  
 SHOWA ERA, 1977

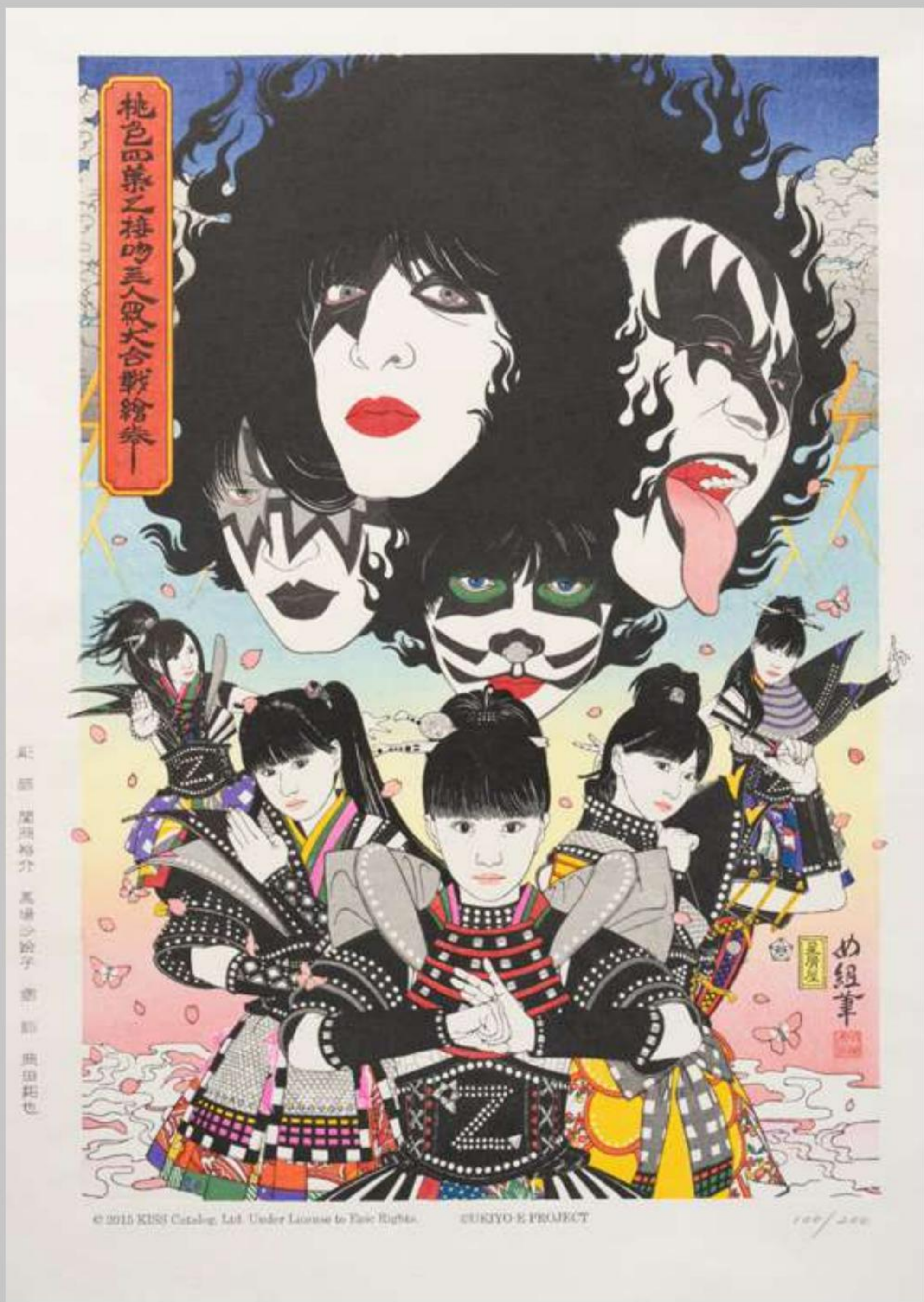
Featuring photographs of the main characters in Star Wars:  
 Episode IV - A New Hope (1977), 72.7cm x 51.4cm.

£100-150



275

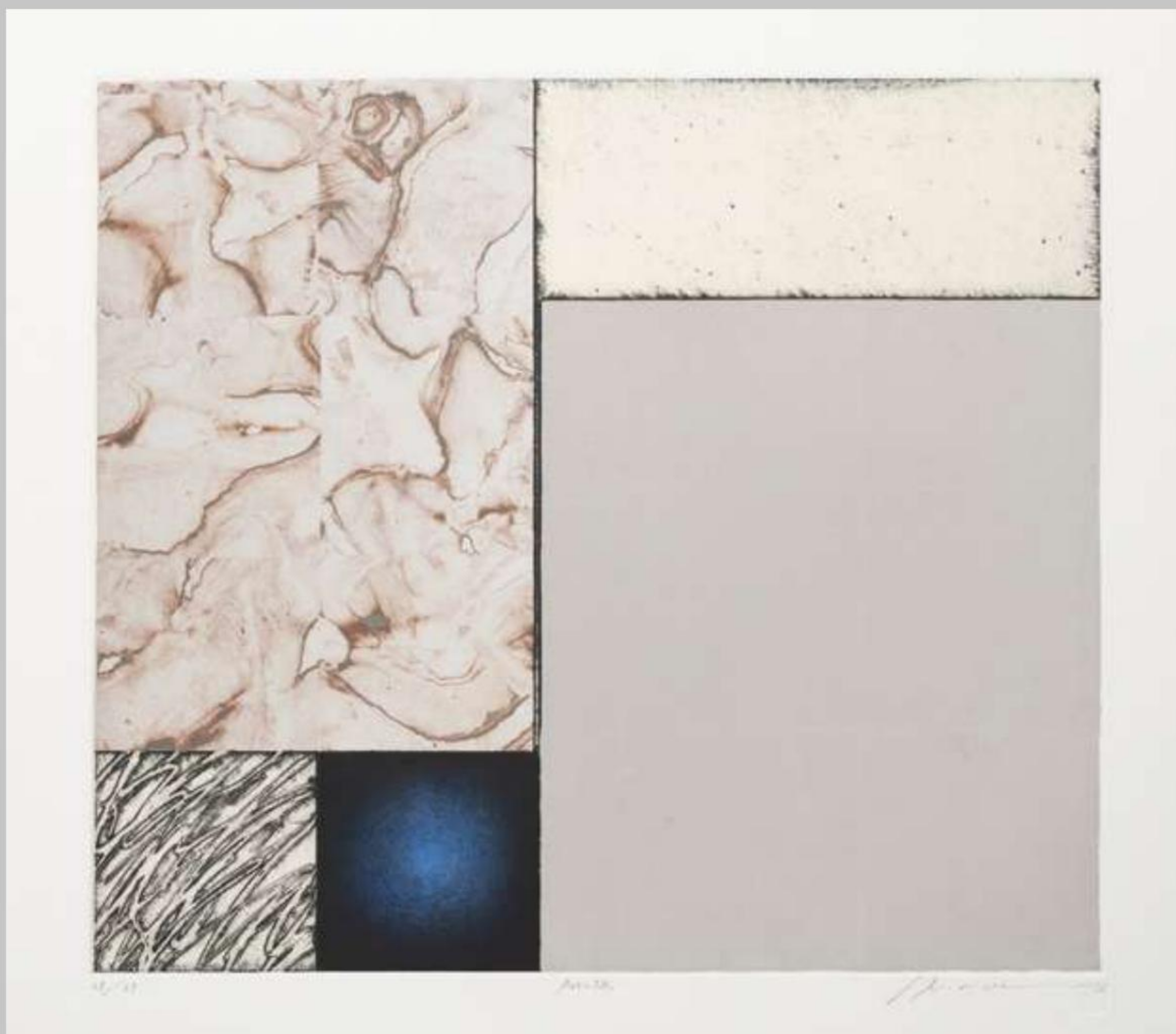




276



277



278

**276**  
**MEGUMI OISHI (1978-)**

KISS VS MC2  
2015

A Japanese woodblock print on *washi* paper, limited edition numbered 100/200, published by UKIYO-E PROJECT, 47.5cm x 33.7cm.

£400-600

**277**  
**MEGUMI OISHI (1978-)**

THE HOTTEST BAND IN THE LAND...KISS!  
2015

A Japanese woodblock print on *washi* paper, limited edition numbered 83/100, published by UKIYO-E PROJECT, 47.9cm x 33.5cm.

£400-600

**278**  
**SHIN'ICHI NAKAZAWA (1956-)**

RATIO IX  
HEISEI ERA, 21<sup>ST</sup> CENTURY

A Japanese print, with an abstract composition of silver and navy-blue rectangles positioned at right angles, numbered 25/25, titled and signed in pencil underneath, a stamped mark, 53.4cm x 60.5cm.

£200-300





279

**279**

**SHIN'ICHI NAKAZAWA (1956-)**

YATSUHASHI IX

HEISEI ERA, 21<sup>ST</sup> CENTURY

A Japanese print, with an abstract composition of silver and navy-blue rectangles amongst calligraphy, numbered 24/25, titled and signed in pencil underneath, a stamped mark, 55.6cm x 53.5cm.

£200-300

**280**

**AKIKO SMITH UEDA (B.1983)**

ELYSIAN

HEISEI ERA, 21<sup>ST</sup> CENTURY

A Japanese abstract painting, mixed media on board, signed *Akiko Ueda* and dated 2014 to the side and signed again at the back, 90cm x 90cm; together with a copy of a certificate of authenticity supplied by the artist, stating that the painting was created for her first UK exhibition. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£800-1,200

*Provenance: a private English collection, Hampshire, purchased directly from the artist on 10th November 2014.*

*Akiko Ueda is a Japanese artist who graduated from the Musashino Art University in Tokyo, and the Royal Academy of Fine Arts in Brussels. Her works have been exhibited in Japan, Belgium, France, Slovakia, Czechia and the UK and are part of Japanese public collections including at the Ohara Museum of Art, the Haruhi Museum and Kitakata City Museum of Art.*

**281**

**SHIN'ICHI NAKAZAWA (1956-)**

RATIO XXV

HEISEI ERA, 21<sup>ST</sup> CENTURY

A Japanese print, with an abstract vertical composition of silver and navy-blue shapes placed at an angle, numbered 4/25, titled and signed in pencil underneath, a stamped mark, 71.6cm x 49.5cm.

£200-300



280

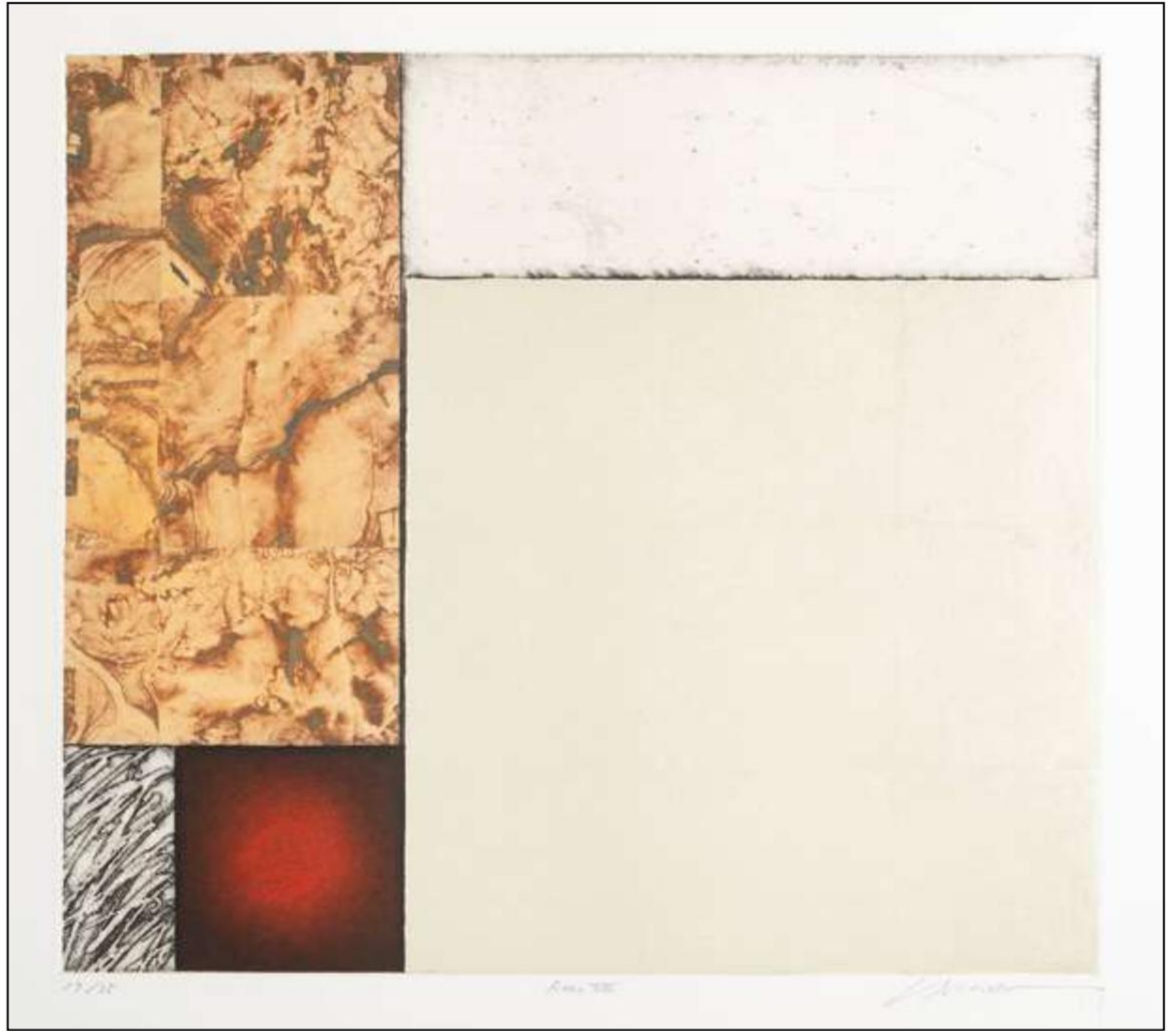


281





282



283

**282**  
**IWAMI REIKA (1927-2020)**  
SHOWA ERA, 20<sup>TH</sup> CENTURY

A large Japanese woodblock print with gold detail, depicting an abstract design reminiscent of wood grain, signed, dated 1975, titled and numbered 33/50 in pencil in the lower margin, framed and glazed, 80cm x 63.5cm overall.

£200-400

**283**  
**SHIN'ICHI NAKAZAWA (1956-)**  
RATIO VIII  
HEISEI ERA, 21<sup>ST</sup> CENTURY

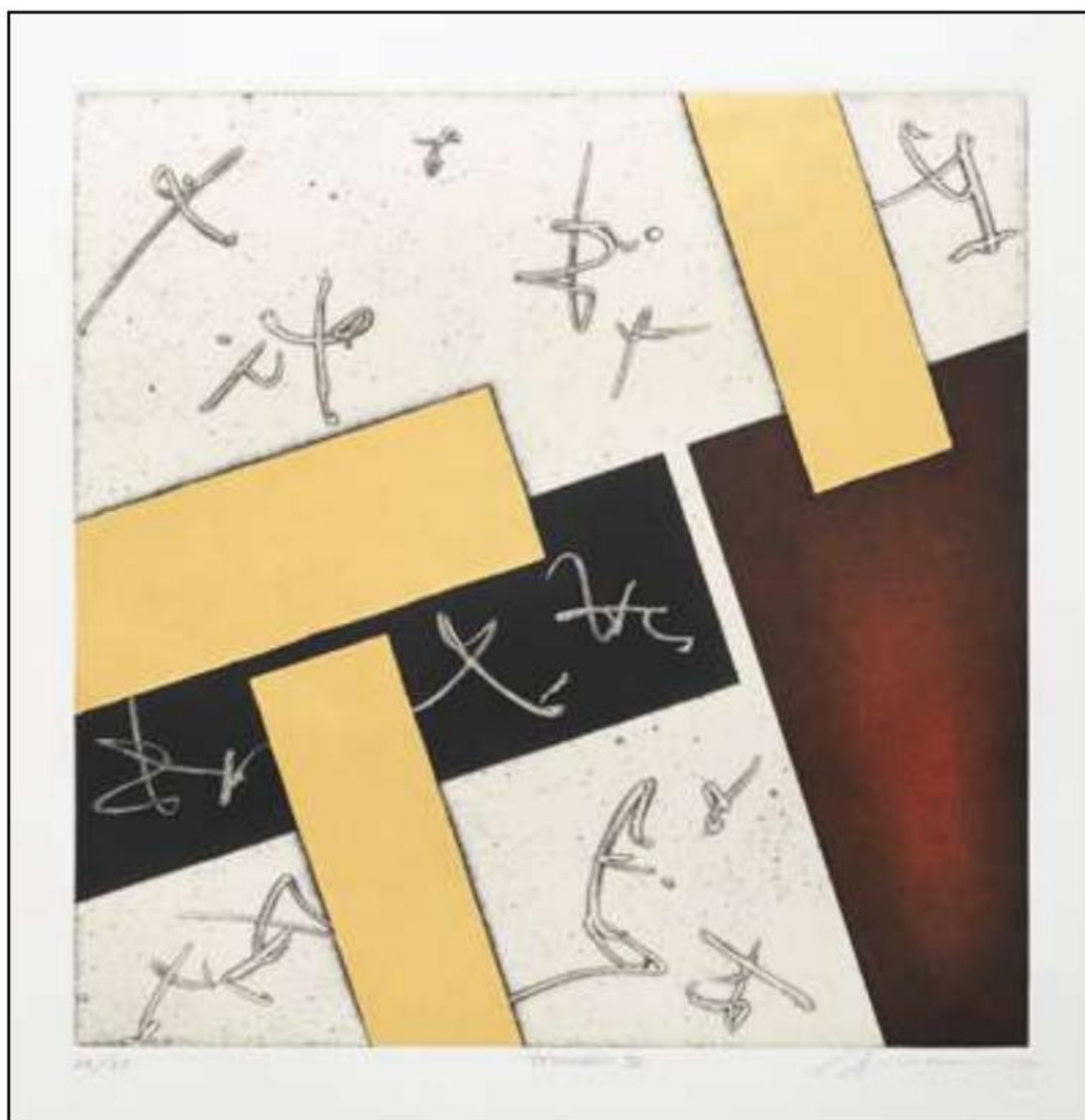
A Japanese print, with an abstract composition of ochre and red rectangles positioned at right angles, numbered 17/25, titled and signed in pencil underneath, a stamped mark, 50.1cm x 60.7cm.

£200-300

**284**  
**SHIN'ICHI NAKAZAWA (1956-)**  
YATSUHASHI IX  
HEISEI ERA, 21<sup>ST</sup> CENTURY

A Japanese print, with an abstract composition of ochre and burnt-Sienna red rectangles amongst calligraphy, numbered 24/25, titled and signed in pencil underneath, a stamped mark, 55.6cm x 53cm.

£200-300



284



285

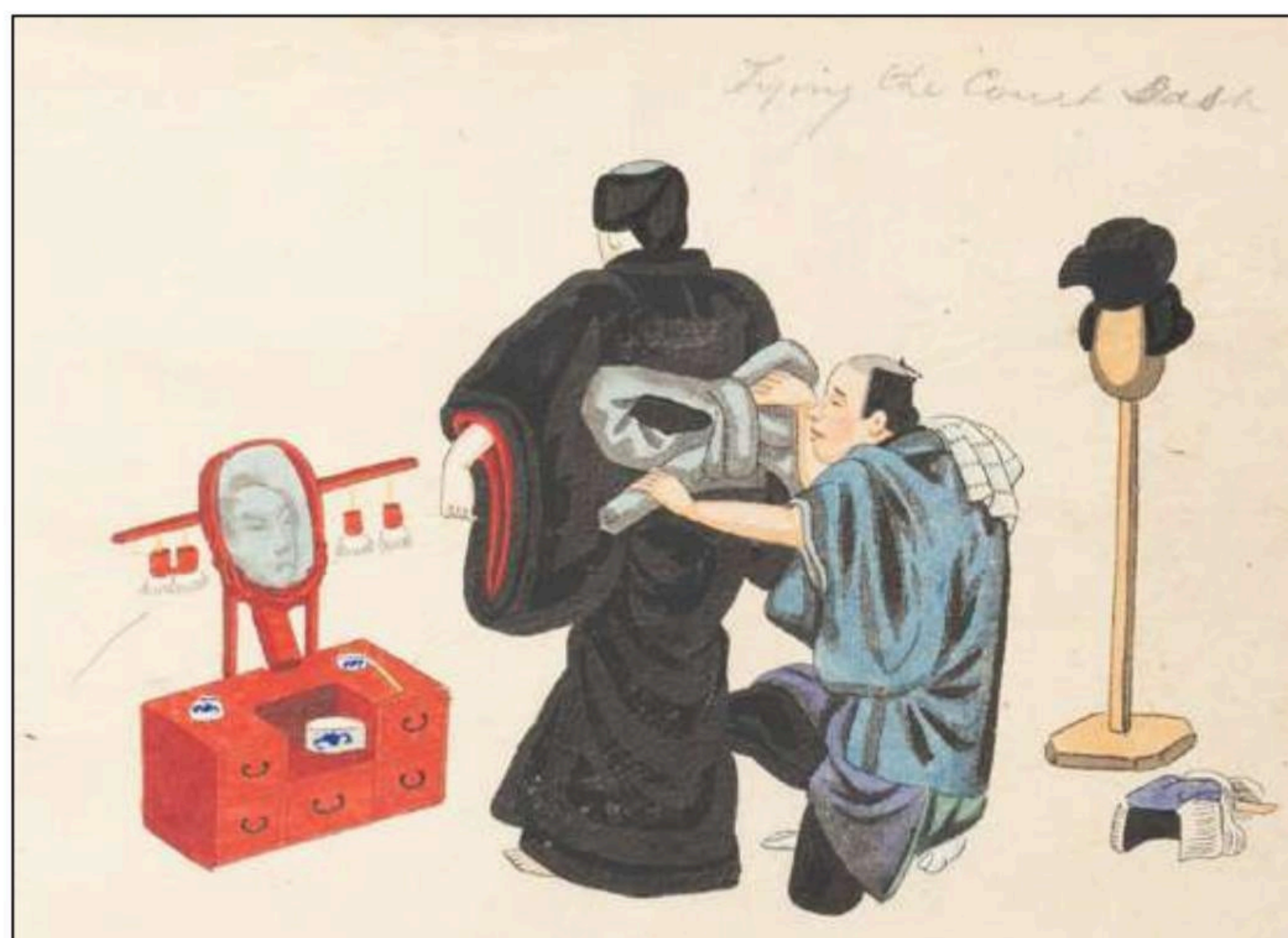
**285**  
**SAITO TAKASHI (B.1943)**  
SHOWA ERA, 20<sup>TH</sup> CENTURY

A Japanese drawing, pencil on paper, depicting the upper half of a grimacing face, the hauntingly distorted features resembling a gnarled tree trunk, sealed, framed and glazed, with a label to the back dating the work to the month of February, Showa 57 (1982), 64cm x 44cm.

£300-500

*Figures in Saito Takashi's works are often described as ghost-like, tormented and eerie. Living in almost complete solitude on top of a mountain in Fukushima, Saito first exhibited his work in 1963 at the Yomiuri Independent Exhibition. With no affiliation to any Japanese school, Saito continues to produce and display his idiosyncratic work around the country. In 2020, Sagawara Art Museum dedicated an exhibition to his art and to earthenware pieces by Raku Kichizaemon XV, illustrating their shared interest in depicting the truth of life and the many complexities of the human condition.*





286 part lot illustrated

**286**

**AN ALBUM OF JAPANESE PAINTINGS AND PHOTOGRAPHS**

19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Including various gouache paintings in the style of Kawahara Keiga's studio, depicting Japanese people engaged in various daily activities, some with handwritten pencil descriptions in English; and early photographs of various locations around Japan; in an English leather-bound album titled 'Japan', 36cm x 29.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

**287**

**EIAN (ACT. 20TH CENTURY)**

SHOWA OR LATER, 20<sup>TH</sup> CENTURY

A Japanese *kakemono* (hanging scroll painting), in ink and colour on paper, depicting an unusual comical scene with a man kneeling before a furious-looking woman pointing at her neck, another figure in the clouds above observing them with a telescope; signed *Eian* and sealed *Men* and *Uma* or *Menba* lower right corner, dated *Showa hinoto-ushi no haru* (the spring of Showa 12, 1937); 138cm x 68.7cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120



287





**288**  
**YOSHIDA DOKYO SHUN'AN (D.1849)**  
**AND OTHERS**  
 EDO AND LATER, 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY

Three Japanese *kakejiku* (hanging scroll paintings) of birds amongst vegetation, all three in ink and colour on silk; the first with quails signed and sealed *Shokan*, with a wooden box signed *Ando Shokan*; another with a pair of white egrets inscribed *Dokyo Shun'an hitsu* (Painted by Dokyo Shun'an) and sealed; the third with crows or myna birds, signed and sealed *Ichiraku*, 105cm x 41cm max. (4)

£300-500

*Yoshida Dokyo Shun'an (d.1849), was an official painter to Lord Abe Masahiro, the 7th Daimyo of the Fukuyama Domain.*

288



**289**  
**ANONYMOUS**  
 BEAUTY AT HER DESK  
 PROBABLY MEIJI, 19<sup>TH</sup> CENTURY

A Japanese painting, ink and colour on paper, depicting a beauty wearing Chinese garments leaning on a desk laden with various vessels, one a vase with a peacock feather, inscribed at the back *Hyaku-juusan, Fujiaki Tadashi zo* (Number 113, in the collection of Fujiaki Tadashi), 33.5cm x 47.5cm, framed and glazed.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

*Provenance: from the collection of Major-General Ian Lyall Grant MC, RE, (1915-2020), and thence by descent. After World War II, Major-General Grant co-founded the Burma Campaign Fellowship Group to reconcile those who had fought each other in Burma. He published a number of works about his experience in the Army, including 'Burma 1942: The Japanese Invasion' (1999). He was a keen collector of antiques and gems, travelling extensively in Japan, China and the Far East, and he later became a Fellow of the Gemmological Association of Great Britain (FGA).*

289



**290**  
**ANONYMOUS**  
 FIGURES IN A GARDEN  
 PROBABLY EDO PERIOD, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

A Japanese painting, ink and colour on paper, depicting a couple wearing Chinese garments standing in a luxuriant garden, with a small thatched pavilion at the back; the man placing a fan on a day bed before him; 30.3cm x 33.7cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

290





291

**291**

**ATTRIBUTED TO KANO TAN'YU (1602-74)**

EDO PERIOD, 17<sup>TH</sup> CENTURY

A set of three Japanese *kakejiku* (hanging scroll paintings), all three in ink and colour on silk; two depicting monkeys, one with a gibbon pointing towards the sky and the other with three primates hanging from a branch; the third painting depicting Monju Bosatsu, the *Bodhisattva* of Wisdom seated on a large *shishi* and holding a long sceptre; all three signed and with a red seal mark, each 105cm x 42.5cm. (3)

£1,000-2,000

*Provenance: by repute, previously in the collections of Marquis Mori and K. Watanabe.*

*The paintings of monkeys depict a common story in Zen Buddhism: five hundred monkeys held onto each other's tails to catch the reflection of the moon in a well. They failed and as the branch from which they were hanging suddenly broke, they understood their absurd mistake. This story symbolises the unenlightened people who cannot distinguish between reality and illusion.*

**292**

**FOUR JAPANESE KAKEJIKU (HANGING SCROLL PAINTINGS)**

MEIJI AND LATER, 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY

The first with monkeys sitting on a rocky outcrop, signed *Kakushu* and sealed *Sanjurokurin* ('Thirty-six Scales of a Fish'); another with many gibbons frolicking on a branch, signed *Shurei*; the third painting depicting a beauty by a lantern wearing a colourful kimono, signed *Koho*, possibly for Hattoti Koho or Mizuno Koho (both active c.1890-1900); and the fourth a landscape painting, with buildings by a river and mountains beyond, possibly inscribed *Koji*; three with boxes, 122cm x 41.8cm max. (7)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



292 part lot illustrated





293

**293**  
**KANO SCHOOL**  
 DEER AND PUPPIES  
 TAISHO, 20<sup>TH</sup> CENTURY

A Japanese two-fold *byōbu* (paper screen) painted in ink and colour on paper, the left panel decorated in muted tones with three plump puppies beneath plantain trees, the right with a stag beneath an acer tree detailed with variegated red and orange leaves, signed *Yukō* and with a seal, 172cm x 185cm.

£600-800



294

**294**  
**TOYAMA SHUNSEN (ACT. 1902-21)**  
 MEIJI/ TAISHO, 20<sup>TH</sup> CENTURY

A Japanese *kakejiku* (hanging scroll painting), ink and colour on silk, depicting a large roaring tiger, standing four-square and baring its fangs; inscribed, signed *Heian nite Shunsen ga* (Painted by Shunsen, Kyoto) and sealed *Toyama Yu...* and *Shunsen* top left corner, 104cm x 41.8cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200



295

**NAKAJIMA RAISHŌ (1796-1871)**

COCKEREL, HEN, AND CHICKS

EDO PERIOD, 19<sup>TH</sup> CENTURY

A Japanese two-fold *byōbu* (paper screen), painted in ink and colour on silk, the left panel depicting the cockerel with his plumage and long tail feathers meticulously portrayed, standing proud with his chick in the foreground, the right panel with the hen also carefully rendered with her two offsprings at her feet, signed and sealed Raisho, 155.5cm x 143cm.

£1,500-2,000

*Nakajima Raishō was born in Kyoto, and studied under two pupils of the master Maruyama Ōkyo (1733-95), Watanabe Nangaku (1767-1813) and Ōkyo's son Maruyama Ōzui (1766-1829). Raishō was celebrated for his realist Shijō style of painting, and excelled at Kachō-ga (bird-and-flower) scenes. His artworks can be found in collections around the world, including at the British Museum, London; the Museum of Fine Arts, Boston, and the Smithsonian's National Museum of Asian Art, Washington.*



295



296

296

**RINPA SCHOOL**

SPRING SCENE

MEIJI PERIOD, 20<sup>TH</sup> CENTURY

A Japanese two-fold *byōbu* (paper screen), painted in ink and colour on a gold leaf ground, depicting a spring scene with a large flowering sweet pea beneath an acer tree, a small Java sparrow perched on its bow; signed *Ohitsu* and with a seal, 156cm x 119.4cm.

£1,500-2,000



297  
**TOSA SCHOOL**  
DEER, MAPLE AND BIRDS  
EDO PERIOD, C.1800

A Japanese six-fold *byōbu* (paper screen), painted in ink and colour on a gold leaf ground, depicting a continuous scene with a stag and two does by a meandering brook, with magpies and ducks to the side amidst chrysanthemum, lilies and other flowers; all beneath a large red maple tree, unsigned, 174cm x 376.4cm.

£8,000-12,000

*This scene is painted in the Yamato-e style, which literally means 'Japanese painting'. This genre emerged during the Heian period (794–1185) and was used for both narrative scenes and themes taken from nature. It is characterised by the use of bright, thick pigments and large bands of gilt clouds defining the pictorial space.*



298  
**KANO SCHOOL**  
PINE AND GOLD LEAF  
EDO PERIOD, C.1700

A Japanese six-fold *byōbu* (paper screen), painted in ink and colour on a gold leaf ground, depicting the large trunk and meandering branches of a gnarled pine tree in bloom, with a seal to the panel far right, 112.5cm x 259.4cm.

£4,000-6,000

*The naturalistic theme of the present lot is typical of the landscape tradition in the genre known as Yamato-e, or 'Japanese painting'. It is characterised by bright, thick pigments, and large bands of gilt clouds which obscure and reveal the subject at intervals, while the screen format makes use of the folding structure to enhance the image with perspectival recessions.*









BRONZE, CLOISONNÉ &  
OTHER METALWORKS



Lot 327 detail



299

**A JAPANESE PARCEL-GILT BRONZE SAWASA TOBACCO BOX**  
EDO PERIOD, MID-18<sup>TH</sup> CENTURY

Of compressed oval form, the hinged cover decorated with a bracket-lobed panel enclosing two *ho-o* birds in flight above a large peony with a *shishi* underneath, all lacquered black against a gilt granulated background; the base with another panel depicting a Chinese landscape, with birds among fruiting branches issued from rockwork before two pavilions, the sides with birds among flowering and fruiting stems, the interior gilt, 2.3cm x 7cm x 9cm.

£1,200-1,500

The present lot is closely related to contemporary European tobacco boxes, particularly those of Dutch manufacture. This feature is typical of Sawasa ware, which generally took its forms from Western originals and included articles such as snuff and tobacco boxes, drinking utensils, sword hilts and other small accessories. Sawasa pieces were made in Nagasaki and exported from Deshima via the VOC, contrary to the earlier understanding that it was of Chinese origin and accordingly labelled 'Tonkin Ware'. A related group of Sawasa tobacco boxes are in the Rijksmuseum, Amsterdam, illustrated in M De Bruijn et al., *Sawasa: Japanese export art in black and gold, 1650-1800*, pp.57-62, nos.B.1.1 to B.4.2. Examples nos.B.2.2 and B.2.3 also feature panels of Chinese landscapes similar to that on the base of the piece offered here.

300

**TWO JAPANESE PARCEL-GILT BRONZE SAWASA BOXES**  
EDO PERIOD, MID-18<sup>TH</sup> CENTURY

The larger of square form, the cover decorated with a shaped gilt panel depicting a *shishi* and two birds in flight by a large flowering peony, all rendered in relief against a granulated background, reserved on a black lacquer ground detailed with gilt engraved lotus and a bird in each corner; the sides with gilt waves and blossom sprays alternating with formal lotus scrolls, the base and the inside gilt, 4.5cm x 10.8cm x 10.8cm; the smaller box of rectangular form, decorated all over with panels of gilt foliate scrolls in low relief against a granulated black lacquer background framed by gilt borders, the hinged cover centred with a formal lotus flower, the base lacquered black and the interior gilt, 1.8cm x 4.3cm x 3cm. (3)

£3,000-5,000

Sawasa pieces, historically labelled 'Tonkin Ware' and thought to be of Chinese origin, have now been re-evaluated as being Japanese, manufactured from the mid-18th century in Nagasaki for export via Deshima. The larger box and cover is closely related to the circular incense boxes and covers in the Rijksmuseum, Amsterdam, illustrated in M De Bruijn et al., *Sawasa: Japanese export art in black and gold, 1650-1800*, pp.107-110, nos.E.5.1 to E.5.7. The smaller piece, similar to Western snuff boxes, features the unusual arrangement of gilding to the highpoints and black lacquer to the background, in a fashion similar to a cup and cover in the Rijksmuseum, Amsterdam, illustrated in op. cit., p.94, no.D.5.1. Its European shape is typical of Sawasa ware, which generally took its forms from Dutch originals, ranging from snuff and tobacco boxes to tea sets and coffee urns.







**301**

**A COLLECTION OF CHINESE AND JAPANESE METAL PIECES**

19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprising: two Japanese mixed-metal boxes, a vesta case and a water dropper shaped as Fukurokuju with his pet deer; together with a Chinese trumpet-shaped vase decorated with sprays of prunus, and a gilt-bronze incense burner, the tripod flattened body decorated with lobed panels enclosing flowering branches, with a fitted wooden lid and stand, 24.5cm max. (8)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500



**302**

**A COLLECTION OF JAPANESE BRONZE PIECES**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprising: three *koro* (incense burners) decorated in Chinese archaistic style, two signed *Dai Nihon Bunsei Nen Seimin Ju*, the third unsigned, its cover topped with a *kirin*; and two vases, one with two large dragons, the base with the same mark as the *koro*; the other vessel decorated with a *shishi* to one side and a dragon to the other, a faint three-character mark underneath, 29cm max. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

Provenance: from an English private collection, Sussex.





303

### A COLLECTION OF JAPANESE METAL PIECES

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprising: a silver vase, decorated in *kebori* and *takazogan* with a crane perched on a rocky outcrop amidst crashing waves under a full moon, signed Yoshiyama to the side and stamped with a seal mark underneath; a silver box and cover, shaped as a chrysanthemum, the base marked *jungin* (pure silver); a bronze *okimono* of a dove; and a silver cover, decorated with scrolling clouds in openwork, signed to the side; 21cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

Provenance: from an English private collection, Sussex.



304

### A JAPANESE HAKUDO KORO OF A CRANE AND A MINOGAME

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The tall bird standing with its head slightly turned to the left, with areas of the plumage rendered in *shakudo*, signed *Gyoun saku* for Kawawa Gyoun (b. c. 1870), a student of Ōshima Joun (1858-1940); the bird is looking down on a *minogame* with long seaweed trailing behind its back, the top of the carapace opening up; on a black-lacquered rectangular stand; in a *tomobako* wood box inscribed *Hakudo tsurukame okimono* (A display object, a crane and turtle, made in white bronze) and *Zo, Ogoshi Tomonori, Showa junananen shigatsu kichijitsu, Nihon Menka Dogyo Kai* (A gift item to Mr Ogoshi Tomonori who worked at the Toyo Cotton Company, on an auspicious day in April of Showa 17, 1942, Japan Cotton Trade Association), 36cm x 48.5cm. (6)

£300-500



305

### A JAPANESE BRONZE OKIMONO OF A FALCON

SHOWA OR LATER, 20<sup>TH</sup> CENTURY

The bird of prey is depicted perched on a rocky outcrop, its head turned to sinister; signed on the base, 27.5cm.

£300-500





**306**

**A JAPANESE COPPER-ALLOY MODEL OF CHICKENS**

SHOWA OR LATER, 20<sup>TH</sup> CENTURY

Depicting a hen looking down on a small chick hatching from its egg, a small fence behind them; raised on a wooden stand titled at the front *Tanjō* (Birth), 25.5cm x 13.3cm x 32.3cm. (2)

£200-300

**307**

**A JAPANESE BRONZE OKIMONO SHAPED AS A CARP**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The fish realistically rendered, depicted swimming with its scaly body slightly curved to the right and its mouth agape, 30cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£1,000-2,000

Provenance: from an English private collection, Sussex.



**308**

**A JAPANESE COPPER JIZAI OKIMONO (ARTICULATED MODEL) OF A CRAYFISH**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Naturalistically modelled with a fully articulated body, the surface of the exoskeleton intricately worked, signed *Hiroyoshi* underneath, 24cm.

£300-400

See *Japanese Works of Art*, 12th November 2019, lot 323, for a related jizai okimono of a crayfish sold in these rooms.





**309**

**A JAPANESE BRONZE OKIMONO BY FUMIO ASAKURA (1883-1964) AND HOSOYA REIKO (ACT. C.1900)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The large model depicting a lion standing four-square on a rocky outcrop, its head slightly turned to the right and with its eyes gilded, the feline's fur and mane realistically rendered; with signatures for Hosoya Reiko and Fumio Asakura with *kao* at the back, 55cm.

£1,000-1,500

*Fumio Asakura was a prominent Japanese artist working in Western style, sometimes referred to as the 'Father of Modern Japanese Sculpture' and the 'Rodin of Japan'.*

**310**

**A JAPANESE BRONZE OKIMONO OF A SHISHI**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The lion dog baring its teeth, resting its paws on a large brocade ball with flowers in relief and openwork design, signed underneath, raised on a wood plinth, the *shishi* 35cm. (3)

£150-250



**311**

**A LARGE JAPANESE BRONZE OKIMONO OF A TIGER BY AKASOFU GYOKKŌ (ACT. LATE 19TH C.)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The impressive model depicting the feline standing four-square, mid-roar and baring its fangs; realistically rendered with its stripes depicted in different colours, signed in a rectangular cartouche to the belly Gyokko *saku*, 65cm.

£600-800

*Akasofu Gyokkō was a bronze sculptor and a prominent member of the Tōkyō Chōkinkai (Tokyo Cast Metalworkers' Association). He was particularly renowned for his depictions of birds of prey, felines and samurai warriors. See lot 335 of this sale for a model of wrestling figures by Gyokkō.*





**312**

**A JAPANESE BRONZE OKIMONO OF AN ELEPHANT BY GENRYUSAI SEIYA**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The pachyderm standing four-square and with its trunk lowered, the rough texture of its thick skin realistically depicted and with a benevolent expression, signed *Seiya saku*, together with a wood stand, 34.5cm. (2)

£300-500

**313**

**A LARGE JAPANESE PARCEL-GILT BRONZE ELEPHANT KORO (INCENSE BURNER)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The pachyderm is depicted standing four-square with its trunk raised, the caparison on its back decorated with writhing dragons, a *minogame* and jewels, supporting a two-storey pagoda embellished with further dragons to the sides and at the top, *ho-o* birds, *shishi* and other ornaments; the base signed *Fukui Kichisani sei zo*, 72cm. (4)

£800-1,200







**314**  
**A JAPANESE BRONZE OKIMONO OF A PUPPY WITH A BROCADE BALL**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The plump dog depicted with its mouth agape, resting its front paws on a reticulated ball with tassels, its chest signed *Yoshiyama*, 14.5cm. (2)

£400-600



**315**  
**A JAPANESE BRONZE OKIMONO OF A PUPPY WITH A DRUM**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The charming plump dog depicted with small fangs, seated with its front right paw resting on a small drum decorated with *futatsudomoe* (two comma-shaped motifs), the base signed in an oval reserve *Tokumitsu*, 11cm.

£300-500

**316**  
**A JAPANESE BRONZE OKIMONO OF A BOAR**  
**BY TSUDA EIJU (1915-2001)**  
 SHOWA ERA, 20<sup>TH</sup> CENTURY

The stylised beast is depicted sitting on its haunches, with its head slightly turned to the left; the surface roughly rendered; signed *Eiju* at the back, 15.5cm; in a *tomobako* wood box, titled, signed and sealed. (2)

£300-500

See lot 386 and 391 of this sale for two bronze vases by the same artist.





**317**

**A JAPANESE BRONZE OKIMONO OF KINTARO AND A BEAR**  
MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The legendary boy is depicting wrestling with the large beast, the figure with a reddish patina against the bear's dark body, signed with a seal at the back of his loincloth, possibly reading Hiromitsu, 24cm.

£500-800

**318**

**A JAPANESE BRONZE OKIMONO OF NINOMIYA SONTOKU**  
MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Typically depicted as a boy, carrying an adze over his shoulder and a large straw hat on his back, reading a book incised with a passage from the *Daikoku* (Great Learning), one of the Four Books of Confucianism; signed *Morimitsu saku* for Kanamori Moshimitsu to the back, 30.5cm. (2)

£400-600

*Ninoyama Sontoku (1787-1856), also known as Ninoyama Kinjirō, was a famous agriculturalist, philosopher and economist. Statues depicting him as a boy studying are often seen near Japanese schools.*

**319**

**A JAPANESE BRONZE OKIMONO BY GENRYUSAI SEIYA**  
MEIJI ERA, 19<sup>TH</sup>/ 20<sup>TH</sup> CENTURY

Depicting a street entertainer, his foot resting on a small cabinet and carrying a wrapped *koto* on his back, signed *Seiya zo* in a rectangular cartouche on the base, 29.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

**320**

**A JAPANESE BRONZE OKIMONO OF NINOMIYA SONTOKU BY SHUZAN / HIDEYAMA**  
MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Typically depicted as a boy, carrying a bundle of sticks and walking whilst absorbed in his reading, the book he holds incised with a passage from the *Daikoku* (Great Learning), one of the Four Books of Confucianism; raised on a circular base and signed *Shuzan / Hideyama* at the back, 31cm.

£400-600

*Ninoyama Sontoku (1787-1856), also known as Ninoyama Kinjirō, was a famous agriculturalist, philosopher and economist. Statues depicting him as a boy studying are often seen near Japanese schools.*

**321**

**A JAPANESE BRONZE CIRCULAR PLAQUE BY YASUTAKE FUNAKOSHI (1912-2002)**  
PORTRAIT OF A YOUNG GIRL  
SHOWA ERA, DATED 1972

A Japanese bronze medallion depicting a young girl in profile wearing a chrysanthemum flower in her hair, signed Funakoshi lower right, the reverse inscribed *Suemori 14 Sept 1972 Norihiko Chieko*, the metal with an olive-green patina, 8.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

*This plaque was created to commemorate the wedding of the artist's daughter Chieko to television director Norihiko Suemori in 1972. Yasutake Funakoshi joined the sculpture division of the Shin Seisaku Kyokai (New Art Society) in 1939, and later became a professor at the Tokyo University of the Arts, and Tama Art University. During his career, he was awarded many prizes and distinctions, and his work can be seen today in the collection of the Japanese Government, on the Heimai Bridge in Kushiro and on the shore of Lake Tazawa.*

**322**

**A JAPANESE BRONZE OKIMONO OF JUROJIN BY HORI MASAGORO / JOSHIN (1907-93)**  
DATED TAISHO 11, 1922

The God of Good Fortune is depicted standing, wearing long robes and a tall hat, holding his detachable gnarled staff with a *makimono* attached to it; signed *Joshin* with *kao* at the back, 36.5cm; with a *tomobako* wood box inscribed *Seido Jurojin okimono, Taisho juichinen inu tsukuru kore, Yamashiro ke jusei, on-kamashi Hori Masagoro, Joshin* (A figure of Jurojin, bronze, *okimono*, made in Taisho 11 (1922), by the metal maker Hori Masagoro, the Hori Yamashiro line, and the tenth generation, art name Joshin), and sealed *Joshin*. (3)

£500-800

**323**

**A LARGE JAPANESE BRONZE OKIMONO OF A SENNIN**  
MEIJI ERA, 19<sup>TH</sup> CENTURY

The sage is depicted wearing a skirt of mugwort leaves and lose robes revealing his bare chest, the garment decorated with cranes in flight; he stands on a rocky outcrop with leaves and fungi to the side, holding his gnarled staff before him; 48.5cm. (3)

£300-500

**324**

**TWO JAPANESE BRONZE OKIMONO OF DAIKOKU**  
MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The taller depicting the God of Good Fortune tying up his sack of treasures, the base with a long inscription reading *Iro, Teikoku zaigo gunjin kai, Shida gun rengo bukai* (To comfort labour, the Imperial Japanese Soldiers Association in the Townships, Joint Chapter of the Legionnaires Guild of the Shida district, Shizuoka Prefecture), 26.5cm; the other with the deity securing a hay bale with a cord while resting his foot on it, signed at the back *Gyomin saku*, 17.5cm. (2)

£500-1,000

*Washizuka Gyomin (1891-1960), was a sculptor from Takaoka City, Toyama Prefecture. He was renowned both in Japan and internationally, and he notably took part in the 1933 Century of Progress International Exhibition in Chicago.*

**325**

**A JAPANESE BRONZE OKIMONO OF JUROJIN**  
MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The God of Good Fortune is depicted sitting on a rocky outcrop, holding a handscroll and his long gnarled staff, observing a *minogame* before him, signed *Masatsugu* at the back, 24cm. (4)

£500-800





317



318



319



320



321



322



323



324



325



**326**

**A TALL JAPANESE BRONZE OKIMONO OF JUROJIN BY GENRYUSAI SEIYA**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The God of Good Fortune is depicted standing, holding his gnarled staff in his right hand and clutching a handscroll in the left, wearing long flowing robes and a hood covering his elongated forehead, a seal mark underneath for *Genryusai Seiya zo*, 44.8cm.

£400-600

**327**

**A JAPANESE PARCEL-GILT BRONZE OKIMONO OF KANNON BY TAKAMURA KŌUN (1852-1934)**

TAISHO/SHOWA, 20<sup>TH</sup> CENTURY

The *Bodhisattva* of Mercy is depicted standing on a circular base and holding a tall lotus stalk; she wears long flowing robes and various jewels highlighted in gilt; signed at the back with an impressed seal reading *Takamura Kōun*, 38cm.

£400-600

*Takamura Kōun, a member of the Imperial Art Academy and professor at the Tokyo School of Fine Arts, was an influential figure in the modernisation of Japanese sculpture around the turn of the 20th century and one of the first two sculptors to become Teishitsu Gigeiin (Artist to the Imperial Household), appointed in 1890. His most celebrated works are the large bronzes of Saigo Takamori and Kusunoki Masahige both on public display in Tokyo, yet he initially trained as a wood carver with the traditionalist Buddhist sculptor Takamura Tōun. It was thanks to a sandalwood figure of Kannon that he came to fame in 1877 at the first Naikoku Kangyo Hakurankai (Domestic Industrial Exhibition), and it was not until the 1880s that he began to create wood maquettes for casting in bronze. His specialism in Buddhist iconography remained throughout his career, and he is considered an influential revivalist of Buddhist art during the Meiji, Taisho and Showa eras, often melding traditional Japanese imagery with Western stylistic elements. The standing figure of Kannon often recurs in his work, as seen in the present lot and a similar bronze sold at Bonhams, London, 15th May 2014, lot 542.*



326



327



328

**A LARGE BRONZE FIGURE OF BUDDHA SHAKYAMUNI**

19<sup>TH</sup> CENTURY

Possibly Japanese or Korean, seated in *dhyanasana* with his long draped robe partially concealing his feet, his hands resting on his lap in *mida no join mudra*, a serene expression on his face with downcast eyes and an *urna* to his forehead; his bowed head with tightly curled hair rising to a domed *ushnisha*, the figure raised on a large bronze lotus throne, the figure 41cm, 75.3cm overall. (2)

£4,000-6,000

*Shakyamuni, the historical Buddha, retained great popularity despite the gradual rise of transcendental Buddhism, particularly Pure Land and Chan or Zen practices. This model depicts a specific moment in the life of the founder of Buddhism, when he reached enlightenment during protracted meditation under the Bodhi tree. The figure's hands are arranged in the mida no join mudra, a Japanese variation of dhyana mudra in which the index fingers are brought together with the thumbs.*







**329**

**A JAPANESE PARCEL-GILT BRONZE OKIMONO OF DAIKOKU BY TAKAAKI**

MEIJI ERA, 20<sup>TH</sup> CENTURY

The God of Good Fortune is depicted sitting on a hay bale, holding his knee against his chest and looking in to the distance with a smile; he wears a soft cap and his trusted mallet to his waist, both with details highlighted in gilt; the underside with a seal mark reading *Takaaki*, raised on an oval stand, the bronze 30.5cm. (3)

£1,000-1,500

See Bonhams, London, 18th May 2023, lot 148 for another okimono of Daikoku by Takaaki.

**330**

**A JAPANESE BRONZE OKIMONO OF JUROJIN BY KANO SEIUN (B.1871)**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The God of Longevity is depicted sitting against his pet stag, holding a sacred scroll in one hand and pointing toward the ground with the other; the animal rendered in a different chocolate-brown bronze and with the spots on its back highlighted in gilt; the base signed *Seiun*, 24.5cm.

£800-1,200

Cf. J Earle, *Splendors of Imperial Japan, Arts of the Meiji Period from the Khalili Collection*, p.378 no.271, for another okimono by Seiun.





331

**A LARGE JAPANESE SILVER OKIMONO OF JUROJIN BY ŌSHIMA JOUN (1858-1940)**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The God of Good Fortune stands, wearing long flowing robes and a hood over his elongated forehead; he holds a handscroll opened to reveal two characters reading *Fuku Ju* (Happiness and Long Life); signed at the back *Ichijoken Joun saku* (made by Joun, art name Ichijoken) and with a *jungin* (pure silver) mark; in an inscribed *tomobako* wood box, 38cm. (2)

£1,500-2,000

*Provenance: an English private collection, Somerset, purchased in Japan.*

*Ōshima Joun was a sculptor who became both renowned in Japan and abroad after exhibiting in Paris in 1878. He became a professor at the Tokyo Art School (1887-1932), and acted as a judge on many committees and other panels for Japanese art exhibitions and competitions.*



332

**A LARGE JAPANESE SILVER OKIMONO BY THE MARUKI COMPANY OF TOKYO**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Depicting a fisherman removing a large crab off his shoulder, another crustacean escaping to the side of his wicker basket; the man wears a short tunic decorated with waves and a skirt made of sea grass; all raised on a base shaped as a rocky outcrop with further waves crashing to the side; with the Maruki seal mark to the back of his garment and another mark to the rock base, possibly for *Zuishozo*, the underside with a stamped *gin* (silver) mark, 40cm.

£2,500-3,000

*See Bonhams, London, 12th May 2016, lot 538, for a bronze okimono by the Maruki Company depicting the same model.*





333

**A JAPANESE MIYAO-STYLE PARCEL-GILT BRONZE CANDLESTICK HOLDER**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Modelled as a samurai holding a long detachable rod with a foliate drip pan at the top, wearing an elaborate helmet with an *oni*-shaped *maedate*, ornate robes with flower *mon*, leafy tendrils and a crane in flight, and a tiger skin tied up around his waist; attached to a rectangular wood base, 47cm. (2)

£800-1,200



334

**A JAPANESE BRONZE OMIKONO OF AN ARCHER BY THE MIYAO EISUKE COMPANY OF YOKOHAMA**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Modelled as a kneeling archer ready to shoot, his right arm drawing back the notched arrow and his left arm raised to hold forth his taut bow, wearing elaborate robes detailed in gilt, signed *Miyao* on the back, raised on a rectangular wood plinth, the figure 21.3cm, 30.3cm overall. (4)

£1,000-1,500

Cf. J Earle, *Splendors of Imperial Japan: Arts of the Meiji Period from the Khalili Collection*, pp.132 and 134-135, no.85, for a larger pair of samurai also by the Miyao Company of Yokohama. Under its founder Miyao Eisuke, it became one of the most prolific workshops of the Meiji era, specialising in ornamental cast-bronze sculptures mainly for the export market. The subject of warriors, such as archers and samurai, was a favourite theme, appealing to the exoticist tastes of Western collectors.





335

**A JAPANESE PARCEL-GILT BRONZE OKIMONO BY AKASOFU GYOKKŌ (ACT. LATE 19TH CENTURY)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Modelled as two figures wrestling, one standing and twisting the other's arm behind his back, the crouching man biting his lips and contorting with pain; the victor wearing loose garments decorated with cartwheels amongst waves, the other with butterfly roundels; rendered in two shades of warm chocolate-brown bronze and with details highlighted in gilt; signed in a rectangular cartouche Gyokkō, and with remnants of a paper label for Kevin Page Oriental Art underneath, 34cm.

£3,000-5,000

*Akasofu Gyokkō was a bronze sculptor and a prominent member of the Tōkyō Chōkinkai (Tokyo Cast Metalworkers' Association). He was particularly renowned for his depictions of birds of prey, felines and samurai warriors. See lot 311 of this sale for a large model of a tiger by Gyokkō.*





**336**

**A PAIR OF JAPANESE BRONZE DRAGON VASES**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Each decorated with a writhing dragon emerging from clouds, the beasts rendered in cloisonné enamel on the hammered ground, both 26cm. (2)

£200-400

**337**

**A JAPANESE BRONZE VASE BY MASAYUKI**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The oblong body with a tall, slightly flared neck, the surface decorated with large leaves and scrolling tendrils depicted in low relief, with two small flowers to the side, the base signed *Masayuki*, 26cm.

£600-800

**338**

**A JAPANESE COPPER VASE WITH DRAGON**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The bulbous body decorated with the ferocious mythical beast emerging from scrolling clouds, with details in gilt on the hammered ground; a two-character signature to the side and an impressed mark to the base, 27cm.

£150-250

**339**

**A JAPANESE PARCEL-GILT BRONZE VASE**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The bulbous body raised on a spreading foot and with a tall flared neck, decorated with a *ho-o* bird in flight beside leafy paulownia trees; the neck with lappets enclosing formal patterns and the rim with a border of key fret, 44.8cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-150

**340**

**A JAPANESE BRONZE VASE**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The pear-shaped body decorated with a large coiling dragon above crashing waves, its head rendered in high relief; the base with a seal mark, 23.5cm.

£200-300

**341**

**A LARGE JAPANESE BRONZE VASE WITH *SHISHI***

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The body raised on a spreading foot and with a tall flared neck, decorated with bands of archaistic patterns, *taotie* masks and lappets, the neck applied with two lion dogs, 40cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: from an English private collection, Sussex.*

**342**

**A JAPANESE BRONZE VASE (*USUBATA*)**

MEIJI OR TAISHO, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

In two parts, the lower half with a bulbous body raised on three scrolling feet, the sides decorated with buildings in mountainous river landscapes, the handles shaped as elephant heads with extended trunks, the upper section consisting of a removable circular tray wedged at the top, unsigned, 26.6cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

*Provenance: from an English private collection, London.*

**343**

**A JAPANESE BRONZE VASE**

SHOWA ERA, 20<sup>TH</sup> CENTURY

The bulbous body raised on a short foot and with two small handles to the shoulder, the surface with a *murashido* mottled reddish-brown patina, signed, 21.5cm.

£150-250

**344**

**A JAPANESE BRONZE VASE BY GENRYUSAI SEIYA**

MEIJI ERA, 19<sup>TH</sup> CENTURY

With a trumpet-shaped body and decorated with a dragon in relief holding a small crystal ball, its long scaly body coiled around the vessel, signed *Seiya chu* underneath, 27.5cm; together with a smaller vase of baluster shape with another dragon applied to the neck and shoulder, signed *Ikko*, 15.5cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

*Provenance: from an English private collection, Sussex.*





336



337



338



339



340



341



342



343



344





**345**  
**A TALL JAPANESE BRONZE VASE BY MITSUYOSHI**  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

The cylindrical body raised on a short foot and with an everted rim, elegantly decorated with a pavilion and trees in a mountainous landscape, a silver-inlaid moon crescent above; the tall rocky outcrops in the back depicted in lower relief; signed *Mitsuyoshi saku* to the side, 42cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

*Provenance: from an English private collection, Sussex.*



**346**  
**A JAPANESE INLAID-BRONZE VASE**  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

The tall cylindrical body raised on a short foot and with an everted rim; decorated with a continuous scene of geese in flight above a stream, a net full of fruits floating on the surface, a full moon emerging from clouds above; all rendered in various inlaid metals including silver, *shakudo* and *shibuichi*, on the warm bronze ground; the base possibly signed *Chikasada / Shintei*, 29cm.

£1,000-2,000



**347**  
**A JAPANESE BRONZE VASE BY ŌSHIMA JOUN (1858-1940)**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The tall cylindrical body raised on a short foot and with a waisted neck, the side decorated in low relief with a two-storey pagoda nestled amongst large rocky outcrops, the base signed *Joun saku* (Made by Joun), 27cm.

£400-600

*Ōshima Joun was a sculptor who became both renowned in Japan and abroad after exhibiting in Paris in 1878. He became a professor at Tokyo Art School (1887-1932), and acted as a judge on many committees and other panels for Japanese art exhibitions and competitions.*



**348**  
**A PAIR OF JAPANESE INLAID-BRONZE VASES BY THE NOGAWA COMPANY OF KYOTO**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The tall baluster bodies decorated with leafy branches of bamboo rendered in silver on the warm bronze ground, each signed *Haruyasu* to the side and with the Nogawa mark underneath, with wood stands, the vases 16.3cm. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



349

**A LARGE AND IMPRESSIVE JAPANESE INLAID-BRONZE KORO (INCENSE BURNER) BY MAKINO**

MEIJI PERIOD, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Cast in three separate sections, the globular body and cover decorated with silver and gilt *takazogan*, the side with a sparrow resting on a bearded iris rendered in relief, the lid surmounted with a large finial shaped as an eagle clutching a hare; the *koro* raised on an elaborate base with four *oni* mask-capped feet supporting an upper tier with pierced decoration above a lower circular base, a seal mark reading *Makino no in* to the base, 65cm. (3)

£4,000-6,000

*Provenance: the private collection of a lady and gentleman, Derbyshire.*

*With the opening of Japan to the West during the Meiji restoration, Japanese works of art began to feature prominently at the International Exhibitions popular at the time. Large Japanese bronzes were particularly popular, with the dealer Sigfried Bing selling an example to the South Kensington Museum (now The Victoria & Albert Museum) in 1881 for a sum so large that special dispensation was required from the Treasury (see The Victoria & Albert Museum, London, accession no.188:1 to 9-1883). Elaborate craftsmanship was favoured by Western collectors, and complex techniques were often used by makers for virtuoso effect. Takazogan in particular, was often used. Literally translating as 'high inlay', it made use of a variety of metals and alloys, such as gold, silver, copper and shakudō (an alloy consisting mainly of copper and gold), inlaid into the surface of a piece to create elaborate high-relief designs, as seen in the piece offered here.*





**350**

**A TALL JAPANESE BRONZE VASE**

MEIJI OR LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The tall trumpet-shaped body with a foliate rim and lappets in relief above the foot; the surface a warm chocolate-brown patina with russet splashes, 27cm.

£800-1,200

*Provenance: purchased from Michael Goedhuis. A copy of the invoice is available.*

**351**

**A LARGE JAPANESE BRONZE JARDINIERE BY THE NOGAWA COMPANY OF KYOTO**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of oblong shape with a rounded rim, the lower part with a ring of crashing waves and raised and four further wave-shaped feet, the base with the mark for the Nogawa Company, 47cm.

£500-1,000

**352**

**A TALL JAPANESE BRONZE VASE**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The elegant pear-shaped body with a flared neck, the surface covered with a warm russet brown patina, signed *Gensai* to the base, 32cm.

£500-1,000

*Provenance: purchased from Michael Goedhuis. A copy of the invoice is available.*

**353**

**A TALL JAPANESE BRONZE VASE**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The cylindrical body raised on a short foot and with a flared rim; decorated with a continuous design of many fish in a stream, rendered in low relief and with their eyes highlighted in gilt; the body with a green patina and red mottlings; the base signed *Yoshimitsu* for Ono Yoshimitsu, 32.8cm.

£400-600

*See Bonhams, London, 14 May 2015, lot 428, for a figure of an archer by Yoshimitsu.*

**354**

**A LARGE JAPANESE BRONZE HIBACHI (HAND-WARMER) OR BINKAKE (TEA CEREMONY BRAZIER)**

TAISHO OR LATER, 20<sup>TH</sup> CENTURY

Shaped as a stylised *fukusa* cloth placed over a circular vessel, the shoulder with a silver-inlaid band of chrysanthemum flowerheads and scrolling tendrils on the warm russet-brown ground; the base with a two-character mark for Morishige; in a *tomobako* wood box inscribed and signed, 33cm x 25cm. (2)

£400-600

**355**

**A JAPANESE BRONZE VASE BY MASAYUKI**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The tall cylindrical body decorated in low relief with the young warrior-monk Benkei wrestling the giant carp that swallowed his mother; the hero is depicted naked but for a loincloth and a sword, forcing open the jaws of the monstrous beast; the fish's eye subtly inlaid in gold and *shibuichi*; signed Masayuki to the side, 27.8cm.

£400-600

**356**

**A SMALL JAPANESE BRONZE VASE WITH FROG BY SHUSEI**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The flattened body raised on a short foot and with a tall neck, decorated with a small frog to the shoulder, the amphibian with its eyes inlaid in gilt; the base with a seal mark for *Shusei*, 14.3cm; together with a *tomobako* wood box inscribed *Seido ichirin ike kabin*, *Koto Mitumata*, *Shusei zo* (A single-stem flower vessel in bronze, made by Shusei, at Mitumata, of the Koto area, Eastern shore of Lake Biwa, Shiga Prefecture), with the seal *Shusei*. (2)

£400-600

**357**

**A JAPANESE BRONZE VASE WITH FROG BY EIGA**

TAISHO/SHOWA, 20<sup>TH</sup> CENTURY

Of baluster shape, decorated with a small gilt amphibian amongst banana leaves, its eyes inlaid in *shakudo*; on a deep moss-green ground, signed *Eiga koku* (Engraved by Eiga) at the back, 23cm; in a *tomobako* wood box inscribed *Seido shinno tsubo kabin* (A bronze flower vessel) and *Toto ju Eiga kokuzo* (Made by Eiga, the Eastern Capital - Tokyo). (2)

£400-600

**358**

**A JAPANESE BRONZE VASE WITH FROGS**

MEIJI ERA OR LATER, 20<sup>TH</sup> CENTURY

The flattened body with a tall neck and an everted rim; with two small amphibians applied to the side, 20.2cm.

£150-250





350



351



352



353



354



355



356



357



358





**359**

**A GOOD JAPANESE INLAID-BRONZE EWER AND COVER BY MIYABE ATSUYOSHI OF KYOTO**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The bulbous body with an elongated spout and a bail handle shaped as a branch of bamboo, elegantly decorated with egrets wading underneath a silver full moon; the other side and lid with further birds in flight; the top of the spout embellished with a stylised sparrow; all rendered in gold, *shakudo*, and other metal inlays, signed at the back *Dai Nihon Kyoto ju Miyabe Atsuyoshi with kao*, 28cm. (2)

£2,500-3,500

*Miyabe Atsuyoshi was a famous bronze maker living in Kyoto at the turn of the 20th century. His work found fame both in Japan and internationally, notably after he took part in the World's Fair in St. Louis in 1904.*



**360**

**A JAPANESE IRON TETSUBIN (TEA KETTLE)**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Of cylindrical shape, with a tall rectangular handle inlaid in silver with *asa-no-ha* and other patterns, a single stylised character at the back; with a white metal lid and an inscribed *tomobako* wood box, 16.3cm. (3)

£300-500

*Provenance: an English private collection, London.*



**361**

**A LARGE JAPANESE BRONZE TETSUBIN (TEA KETTLE)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

With a flattened ovoid body, a short spout and a curved bail handle, the surface of rough *ishime* texture imitating stone, the lid with an inlaid key fret border and topped with a trilobe knop, 27cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex*





**362**  
**A SMALL JAPANESE INLAID-BRONZE VASE BY THE INOUE COMPANY OF KYOTO**

MEIJI PERIOD, 19<sup>TH</sup> CENTURY

The slender baluster-shaped body decorated in *kebori* and gold *takazogan* with peony, bamboo, orchids and a flowering prunus issuing from rockwork, with a bird perched amidst the branches and another in flight, the base signed *Inoue zo*, 14.8cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex.*



**363**  
**A JAPANESE INLAID-IRON DISH BY THE KOMAI COMPANY OF KYOTO**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The iron body decorated in typical silver and gold *nunome-zogan*, the well embellished with a view of the Kiyomizu-dera temple in Kyoto, reserved on a ground of flowers and birds within panels of *asa-no-ha*, spirals and other geometric patterns; the rim with a border of trailing vines; the base signed *Komai sei*, 12cm.

£400-600

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



**364**  
**A SMALL JAPANESE INLAID-IRON BOX BY FUJII YOSHITOYO (B.1868)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of octagonal shape, the hinged lid decorated with a large writhing dragon; the sides embellished with dense panels of flowers, butterflies and brocade patterns; the inside chased with a kingfisher by a stream; the base with the Fujii Damascene Co. trademark, 4.8cm.

£300-500

**365**  
**A SMALL JAPANESE GOLD AND SILVER-INLAID BOX**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Of rectangular shape with a hinged lid, decorated to the top with two beauties, one carrying a toddler on her back; framed by various flowers and leafy tendrils; the sides embellished with owls, ducks, flower sprays and a grasshopper under a border of further blossoms and leafy scrolls, 3.7cm x 7.5cm x 4.5cm.

£300-500





366

**A LARGE JAPANESE BRONZE VASE AND COVER**

MEIJI ERA, 19<sup>TH</sup> CENTURY

With a rectangular-section body raised on four tall legs and a shaped base, with *ho-o* side handles and the cover surmounted by two boys, one holding a lion mask for the *shishimai* dance; the sides with two large gilt panels enclosing a *rakan* and a *tengu* in flight, the mythical bird-like creature holding a staff and an egg; with a bird and flowers to the reverse; all reserved on a dense ground of flowerheads repeated across the body; with a gilt inner liner; 54cm. (3)

£2,000-3,000





367

**A LARGE COLLECTION OF  
JAPANESE CLOISONNE PIECES**

MEIJI AND LATER, 19<sup>TH</sup> AND 20<sup>TH</sup>  
CENTURY

Comprising pieces by Takahara  
Komakichi, Kinkozan Sobei VI, Takahara  
Komajiro, Takatani Kenzaburou, Takeuchi  
Chubei, Miyazaki, Takatani Kenzaburou,  
a pair of boxed vases by the Ando  
workshop, and others; the vases, dishes,  
*koro* and other pieces in a variety of  
shapes and decorated with birds, flowers,  
auspicious designs and brocade patterns;  
also including a stereoview of a cloisonné  
workshop; 39cm max. (approx. 109)

PLEASE NOTE THIS LOT IS TO BE  
OFFERED WITHOUT RESERVE.

£400-600

*Provenance: a private collection,  
Gloucestershire.*







**368**

**A COLLECTION OF JAPANESE CLOISONNE PIECES**

MEIJI AND LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprised of four baluster-shaped vases and a pear-shaped one, variously decorated with birds, flowers, brocade patterns and auspicious objects; together with a small jar and cover, embellished with lappets enclosing butterflies and *ho-o* birds, the lid with a chrysanthemum-shaped knob, 15.5cm max. (7)

£300-500

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



**369**

**A JAPANESE CLOISONNE DISH WITH BIRDS**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Decorated in polychrome enamels, gold and silver wires with two sparrows, one in flight and the other perched on a branch of bamboo, with daisies underneath, on a deep black ground and with a border of rhomboid patterns, the reverse with spirals, 18.2cm.

£200-400

**370**

**A JAPANESE MINIATURE CLOISONNE CUP AND SAUCER IN THE STYLE OF NAMIKAWA YASUYUKI**

MEIJI PERIOD, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The saucer of foliate shape decorated with a dense pattern of chrysanthemum, lotus, other flowers and leafy tendrils, rendered in gold wires and polychrome enamels on a black ground; the reverse with a band of spirals on a mottled green ground; the cup with similar floral designs and two roundels, one shaped as a phoenix and the other a *shishi*; the saucer 8.1cm. (2)

£400-600





371

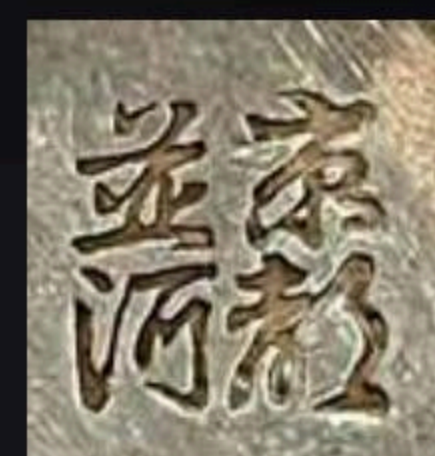
**A MINIATURE JAPANESE CLOISONNE ENAMEL VASE AND COVER BY NAMIKAWA YASUYUKI (1845-1927)**

MEIJI ERA, EARLY 20<sup>TH</sup> CENTURY

Decorated with two thatched cottages by the waterfront in a colourful river landscape, the sky a uniform cobalt blue contrasting with the water below rendered in graduated *musen* (wireless cloisonné); with narrow borders to the foot and shoulder, the rim decorated with a polychrome band of chrysanthemum panels; the small domed cover embellished with formal lotus panels beneath a chrysanthemum-shaped silver finial; the silver base stamped *Kyoto Namikawa*, 11.5cm. (2)

£3,000-5,000

Originally a samurai, Namikawa Yasuyuki opened his first enamelling studio in Kyoto in 1875 and went on to become one of the most influential artists of what is referred to as the 'Golden Age of Enamelling' in Japan. His earlier work was relatively traditional in style, mainly decorated with formal botanical and geometric motifs, but his later designs became increasingly pictorial. Reminiscent of the Nihonga style painting, he made use of intricate wirework counterbalanced by broad areas of pure enamel, a compositional style that relates the piece offered here with the two koro in the Khalili Collection, illustrated in *Meiji no Takara: Treasures of Imperial Japan*, the Nasser D. Khalili Collection of Japanese Art, Enamel, nos. 25 and 32.







372

**372**

**A JAPANESE CLOISSONNE VASE BY TAMURA II / OTA KINKEI (1897-1976)**

TAISHO OR LATER, 20<sup>TH</sup> CENTURY

The bulbous body with a flaring neck, decorated with colourful stylised peacocks and abstract circular motifs on the cream-coloured ground; the base with the signature for Tamura II/Ota Kinkei in a metal cartouche and to the metal foot rim, 24.7cm.

£200-300

**373**

**TWO JAPANESE CLOISSONNE ENAMEL PIECES**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

One a trumpet vase, decorated with a mottled yellow-green ground and a central band with two pairs of confronting butterflies amongst lotus and chrysanthemum, with a border of floral scrolls beneath the rim, the inside and the base enamelled blue; the other, a circular box and cover with a celadon ground, the globular body decorated with a bird of prey perched on a flowering prunus and the reverse with two birds in flight, the gently domed cover with three butterflies and a chrysanthemum-shaped knob; 21.4cm and 8.6cm respectively. (3)

£300-500

**374**

**A TALL JAPANESE CLOISSONNE VASE WITH A FOX PROCESSION**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The elongated body decorated with a continuous scene of the *kitsune no yomeiri* (foxes' wedding), the many foxes marching underneath a *torii* gate, all dressed up in kimonos and some carrying lanterns, others palanquins; on a duck egg-blue ground, 46.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

**375**

**A JAPANESE CLOISSONNE TRAY BY GONDA HIROSUKE I OR II**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of double-lobed shape reminiscent of a water lily, the well decorated with two egrets wading in a stream on a graduated apricot-pink ground; the rim with stylised chrysanthemum, the reverse decorated with spirals and with the flaming *tama* (sacred jewel) mark for Gonda Hiroshuke I and II, 28.6cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



373



374



375





376 detail

**376**

**A JAPANESE CHISELLED PANEL BY OTANI HARUHIKO (1906-81)**

SHOWA PERIOD, 20<sup>TH</sup> CENTURY

The rectangular panel decorated with a large scaly dragon amongst air wisps, the mythical beast with its head turned to the left; with details highlighted in gilt, signed *Haruhiko to* lower right margin, in its original fabric and wooden frame, 17.5cm x 51cm; with an inscribed *tomobako* wood box, titled, signed and sealed. (2)

£400-600



376



377

**377**

**A JAPANESE CHISELLED PANEL BY KATSURA MITSU HARU (1871-1962)**

TAISHO OR SHOWA, 20<sup>TH</sup> CENTURY

In the shape of a fan and decorated with two large carps, one red and the other a darker brown on the gilt ground, signed *Mitsu haru* and sealed, in its original wooden frame inscribed *Koi gyo no zu, kinji senmen gaku* (A fan-shaped golden background plaque, with the design of Koi carps) at the back, the panel 14.5cm x 44cm; in a *tomobako* wood box inscribed *Furo no taki nite, Katsura Mitsu haru* (At the Waterfall of Immortality, engraved by Katsura Mitsu haru), with the seals *Koryusai* and *Mitsu haru*. (2)

£800-1,200





378

**378**

**A JAPANESE CHISELLED PANEL BY KAGAWA KATSUKIYO (1894-1967)**  
MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Decorated with a still life featuring a discarded *kabuto* helmet, a suit of armour, an open fan, books and other items; rendered in various shades of gilt and copper on the warm silver ground, signed *Katsukiyo saku* (Made by Katsukiyo) lower right corner; in its original wooden frame, glazed and with decorative silk tassels and cords for suspension, the panel 18.5cm x 22cm; in an *tomobako* wood box inscribed *Bunbu*. (2)

£500-1,000

*The Bunbu inscription refers to the Bunbu Ryodo, the samurai ideal of being accomplished in both literary and military arts.*

**379**

**A JAPANESE CLOISONNE VASE BY THE ANDO JUBEI COMPANY**  
SHOWA ERA, 20<sup>TH</sup> CENTURY

Of baluster shape with a short everted rim, decorated in *yusen*, *shosen* and *musen* enamels with a large flower and leafy tendrils, with metal mounts to the rim and foot, a *jungin* (pure silver) mark underneath and with the Ando Jubei trademark to the base, 24.5cm; together with a cylindrical cloisonné vase, decorated in similar style with a large leaf and grapes, 21.5cm. (2)

£200-300

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



380

**380**

**A JAPANESE TAKAOKA COPPER VASE WITH CARP**  
SHOWA OR LATER, 20<sup>TH</sup> CENTURY

The pear-shaped body decorated with two large carp swimming in a stream, the design rendered in gilt, silver and white on the speckled golden ground, signed *Shuho* for Yamamoto Shuho and sealed *Shinpo*, with a commemorative inscription underneath reading *Kanko kinen, Kanazawa shi Kubo daiichi tochi kukaku seiri kumiai* (Completion commemoration, Kanazawa Kubo No. 1 Land Readjustment Association), 28.8cm.

£200-400

**381**

**A LARGE JAPANESE TAKAOKA COPPER VASE**  
DATED HEISEI 10<sup>TH</sup> YEAR, 1998

Of bulbous form with a short silver rim, the side decorated with a large chrysanthemum and flowering branches of prunus, the base inscribed *Yuryo choson hyosho, Heisei junen ichigatsu sanjunichi, zenkoku choson kai* (Made by Shinho/Shinpo, Award for Excellence, National Association of Towns and Villages, 30 January 1998 (Heisei 10th year), presented by The Association of Towns and Villages), 30.5cm; in a *tomobako* wood box inscribed *Chudo kabin Shinho/Shinpo saku* (A cast bronze flower vessel, made by Shinho/Shinpo), with the seal Shinho/Shinpo. (2)

£400-600



381





382

**382**

**A TALL JAPANESE CLOISONNE VASE BY THE ANDO JUBEI COMPANY**  
TAISHO ERA, 20<sup>TH</sup> CENTURY

The slightly-flaring cylindrical body decorated with many lilies rendered in *yusen*, *shosen* and *musen* enamels, the white blooms depicted on a rich navy-blue ground; with metal mounts to the rims, marked *jungin* (pure silver) underneath; the base with the mark for the Ando workshop, 32.5cm.

£300-500

**383**

**A JAPANESE CHISELLED PANEL BY KATSURA MITSU HARU (1871-1962)**  
HEISEI ERA, C.1990

Decorated with Mount Fuji, its dark conical shape contrasting with the soft silver clouds below and the gilt sky above, signed and sealed *Mitsu haru* lower right corner, in its original wooden frame inscribed *Shuku shinchiku, Yamamoto Ryusetsu dono, Matsuyama Nanamori* (A gift to celebrate the completion of a new house, for Yamamoto Ryusetsu esq., from Matsuyama Nanamori), and *Heisei ninen gogatsu, Yamamoto sama yori itadaku* (I hereby received this as a gift from Mr Yamamoto, in May of Heisei 2, 1990) at the back, the panel 22cm x 36cm.

£500-800

**384**

**A JAPANESE KORO (INCENSE BURNER) BY ICHIHASHI TOSHIO**  
(1919-2005)

SHOWA OR HEISEI, 20<sup>TH</sup> CENTURY

The ovoid body raised on three short feet and with a cylindrical liner, decorated with an openwork design of many flowers and leaves, the lid with similar decoration and topped with a chrysanthemum-shaped knob; in white metal with gilt and copper-coloured areas, the base signed *Toshio*, 10.5cm; in an inscribed *tomobako* wood box, signed, titled and sealed by the artist. (4)

£100-150

**385**

**A LARGE JAPANESE TAKAOKA COPPER VASE ATTRIBUTED TO**  
**TAKENAKA MASAHARU II**

DATED SHOWA 30, 1955

The bulbous flattened body raised on a short foot and with an everted rim, decorated with two cranes in flight amongst stylised reeds and with a chrysanthemum *kikumon* above, the design rendered in gilt and silver on the midnight-blue ground, 29cm; together with a wooden plaque inscribed *Hoshuku tenno heika gozaii sanju shunen kinen sakuhin, ju sokaku zu, Takenaka Masaharu saku* (Made by Takenaka Masaharu, with the auspicious design of a pair of cranes, made to commemorate and celebrate the 30th year of reign of the Showa Emperor), with the seal Masaharu; in a *tomobako* box, inscribed *Chudo kabin, Seiseido* (Made by Seiseido, a cast bronze vase) and sealed *Seisei* (Masaharu). (2)

£300-500



383



384



385



# A PRIVATE COLLECTION OF 20TH CENTURY JAPANESE BRONZES – TO BE OFFERED WITHOUT RESERVE



**386**  
**TSUDA EIJU (1915-2001)**  
SHOWA ERA, C.1950

A Japanese bronze vase cast in the shape of a stylised apple; with a round body, the neck modelled as the stem and with a small handle to the side suggesting a leaf; the surface with a warm mottled chocolate-brown patina, the base impressed with a square seal mark reading Eiju, 18.7cm; with an inscribed *tomobako* wood box. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: a British private collection.*



**387**  
**NAKAJIMA YASUMI II (1905-86)**  
SHOWA ERA, C.1960

A Japanese bronze vase cast as a stylised bird and entitled *Hina* (chick), depicted with its beak wide open and with a flattened curved body, the base signed, 18cm; with an inscribed *tomobako* wood box. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

*Provenance: a British private collection.*



**388**  
**HASUDA SHUGORO (1915-2010)**  
SHOWA/HEISEI, 20<sup>TH</sup> CENTURY

A Japanese bronze vase, the square-section body with slightly curved sides and an uneven neck resembling pottery, the surface a deep chocolate-brown colour and with two stylised characters to the sides, the base with a square seal mark, together with an inscribed *tomobako* wood box, 8.5cm x 6.7cm x 6.7cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-400

*Provenance: a British private collection.*



**389**  
**AIDA TOMIYASU (1903-88)**  
SHOWA ERA, 20<sup>TH</sup> CENTURY

Two Japanese bronze vases, both of tall slender shapes and with deep brown patinas, the tallest with small rectangular handles to the sides; both with a two-character signature to the base for Tomiyasu, 20.5cm and 28.5cm respectively; each with an inscribed *tomobako* wood box. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-800

*Provenance: a British private collection.*



**390**  
**A JAPANESE BRONZE VASE**  
SHOWA ERA, 20<sup>TH</sup> CENTURY

The tall body with a slightly flared rim and modelled as a section of bamboo, the surface with a *murashi-do* mottled reddish-brown patina, in an inscribed *tomobako* wood box, 18.5cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: a British private collection.*



**391**  
**TSUDA EIJU (1915-2001)**  
SHOWA ERA, 20<sup>TH</sup> CENTURY

A tall Japanese bronze vase, the cylindrical body with a reddish-brown patina and cast with a series of horizontal ribs, with a seal mark for Eisu to the base; together with a trumpet-shaped bronze vase with a central bulb, unsigned; both with inscribed *tomobako* wood boxes, 24cm and 29.9cm respectively. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400

*Provenance: a British private collection.*



## HASUDA SHUGORO (1915-2010)

Hasuda Shugoro is considered one of the leading Japanese modernist artists working in bronze during the Post-War Period. After graduating from Tokyo School of Art in 1938, he participated in founding the Creative Crafts Association (1952), the Japan Modern Craftsmen's Association (1961) and the Japan Metal Sculpture Institute (1976). His first award was at the 5th Nitten in 1949, and he later received the Hokuto Award (1953) amongst many further prizes. In 1987, he was designated a person of Cultural Merits, and he was later decorated with the Order of Cultural Merit in 1991.

**392**

**HASUDA SHUGORO (1915-2010)**

SHOWA/HEISEI, 20<sup>TH</sup> CENTURY

A Japanese *hakudo* (white bronze) vase, the tall square-section body with an elongated neck and a small triangular handle; the sides embellished with a network of vertical and horizontal lines, the base signed Shugoro, 25.8cm; with an inscribed *tomobako* wood box. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£1,000-2,000

*Provenance: a British private collection.*

*See Christie's London, 7th November 2012, lot 128, for a related hakudo piece by Hasuda Shugoro.*

**393**

**HASUDA SHUGORO (1915-2010)**

SHOWA/HEISEI, 20<sup>TH</sup> CENTURY

A Japanese nickel vase, the tall square-section body with an elongated neck and a small triangular handle; the sides embellished with five horizontal lines, the base signed Shugoro, 24.3cm; with an inscribed *tomobako* wood box. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£1,000-2,000

*Provenance: a British private collection.*

*See Christie's New York, 22nd September 2005, lot 249, for a related patinated vase by Hasuda Shugoro.*





# DAY 2

WEDNESDAY 22<sup>ND</sup> MAY 2024  
10.00AM  
LOTS 394-618



Lot 435 detail









394



395

**394**

### **TWO KOREAN CELADON BOWLS**

POSSIBLY GORYEO, 13<sup>TH</sup> CENTURY OR LATER

The largest incised with patterns of flowers and scrolling tendrils to the well; the other with petals to the exterior; 20cm and 16.6cm respectively. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

**395**

### **TWO KOREAN MOULDED WATER DROPPERS**

One shaped as a fish, its body curled back on itself and with two holes pierced to either side of its head, the scales outlined in relief with the blue glaze pooling in the recesses; the other, of rectangular form raised on four bracket feet, the top decorated with a chrysanthemum within a blue key fret border; 9cm and 7.6cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex.*



396

**396**

### **A KOREAN MOULDED CELADON BOWL**

POSSIBLY GORYEO, 13<sup>TH</sup> CENTURY OR LATER

The interior carved with a pattern of foliate scrolls, the surface covered with an olive-green crackled glaze, the rim with an area of ornate *kintsugi* gold lacquer restoration decorated with flowerheads and scrolling tendrils in low relief, 17.2cm.

£500-800

*Provenance: from an English private collection, London.*





397

**397**

**TWO KOREAN CELADON BOWLS**

POSSIBLY GORYEO, 13<sup>TH</sup> CENTURY OR LATER

The largest with a wide mouth and a shallow body, the well delicately incised with two phoenix in flight, 18.5cm; the smaller bowl of conical form and raised on a short foot, moulded with two large leaves either side of a gardenia or lotus flower, the reverse with a paper collection label reading 'Cunliffe QP5', 11.4cm. (2)

£800-1,200

*Provenance: from an English private collection, London. Previously in the collection of Lord Cunliffe (1899-1963).*

*Considered one of the great collectors of Asian art in the mid-20th century, Lord Cunliffe was a prominent member of the Oriental Ceramic Society and the Honorary Keeper of the Far Eastern Collections at the Fitzwilliam Museum, Cambridge. By the 1960s, his collection included over 600 pieces, featuring such prized works as his three Chinese 'Palace' bowls. His pieces were displayed in a number of OCS exhibitions in the 1940s and '50s, and a series of articles by Edgar Bluett on the Cunliffe collection were published in Apollo magazine in 1956. Alongside Chinese art, Lord Cunliffe also collected Japanese and Korean art. His taste for simple forms with minimal decoration, mentioned in R Davids and D Jellinek, Provenance, pp.132-133, must have been well suited to the aesthetics of Korean works, as seen in the present lot.*



398

**398**

**A SMALL KOREAN BLUE AND WHITE BOTTLE VASE**

JOSEON DYNASTY, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

The globular body rising to an elongated neck with a lipped rim, raised on a short tapered foot, the shoulder painted with three floral sprays, 11.2cm.

£300-500

*Provenance: from an English private collection, London.*

**399**

**A KOREAN MOULDED CELADON BOWL**

GORYEO DYNASTY, 12<sup>TH</sup>/13<sup>TH</sup> CENTURY

The shallow body rising from a short foot to a subtly scalloped rim, moulded to the interior with stylised foliate scrolls, decorated all over with a grey-green glaze, the underside with a label for The British Antique Dealers' Association, 17.4cm.

£500-800

*Provenance: from an English private collection, London.*

*See The Metropolitan Museum of Art, New York, access. no.11.8.6 for a comparable bowl with a narrow well and a similar foliate rim, decorated to the interior with moulded peony. For another example, see the British Museum, London, access. no.1992,0615.34.*



399





400

#### A KOREAN TEN-FOLD HWAJO (BIRDS AND FLOWERS) SCREEN

JOSEON DYNASTY AND LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

In *minhwa* (folk) style, each panel painted in ink and colour on paper, with stylised birds and other animals depicted in vivid colours on the buff ground, each panel with calligraphy, signed by various artists including Yi Dong-Myeong, 183.5cm x 445cm.

£1,500-2,000

*Provenance: a private English collection, acquired in Seoul in the 1960s.*

*Birds and flowers were the most common and popular subjects in minhwa paintings due to their brilliant colours. Birds are usually depicted as a male and female pair, which symbolizes conjugal harmony and a peaceful home.*



401

#### TWO KOREAN SILVER-INLAID IRON BOXES

JOSEON DYNASTY, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

Both of rectangular shape and decorated with a *shou* (double happiness) character to the cover, the largest with symbols of longevity including deer, cranes and the *Yeonggwi* (Spirit Turtle) on dense grounds of diaper, cash and other geometric designs, 9cm x 13.9cm x 10.5cm; the other box with a sliding cover and a bat-shaped handle, 5.7cm x 9.9cm x 6.5cm. (3)

£600-800

*Provenance: from an English private collection, London.*



402

**A KOREAN GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI**

UNIFIED SILLA DYNASTY, 8<sup>TH</sup>-9<sup>TH</sup> CENTURY

Depicted standing, wearing long flowing robes and with his hands held in the *abhaya mudra* gesture of protection and compassion; with an undecorated hollow back and raised on a modern wood stand, 15cm.

£2,000-3,000

*Provenance: from an English private collection, Sussex.*

*See the National Museum of Korea, access. no.Sinsu 1549 for a comparable figure.*

*A major chapter in the history of Buddhism in Korea is the Unified Silla dynasty (668-935), which saw the union of three previously separate kingdoms. This period was marked by political stability, and by new aesthetics and ideas travelling throughout East Asia. Many Buddhist sculptures were produced after it became the official religion in the Korean peninsula. This gilt bronze figure portrays Buddha Shakyamuni with his hands gesturing a mudra symbolising the dispelling of fear and the granting of wishes. It would have probably been used for private worship at a small altar in domestic settings.*



*lifesize*





**403**

**THREE CHINESE KO-SOMETSUKE DISHES FOR THE JAPANESE MARKET**

TIANQI OR CHONGZHEN, 17<sup>TH</sup> CENTURY

All three decorated with large flower sprays, one with a butterfly above; the wells incised with *anhua* lotus leaves and flowers; all with leafy branches to the reverse and one with a seal mark, 22.4cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

See Bonhams London, 1 November 2021, lot 1, for a group of five similar dishes.

**404**

**A CHINESE KO-SOMETSUKE BLUE AND WHITE EWER**

TIANQI OR CHONGZHEN, 17<sup>TH</sup> CENTURY

For the Japanese market, the lobed globular body rising to a hexagonal rim, with a short scrolling spout to the side and a faceted loop handle above; the sides decorated with a continuous mountain landscape with pavilions amidst the rocky outcrops, the handle and spout with beribboned flowers, together with a later hexagonal bronze cover, 17cm. (2)

£300-500

Provenance: from an English private collection, London.



**405**

**A PAIR OF CHINESE BLEU DE HUE 'DRAGON' BOWLS**

19<sup>TH</sup> CENTURY

For the Vietnamese market, each decorated to the rim with a scaly dragon emerging from scrolling clouds above two carps swimming amidst crashing waves, with metal fitting to the rims, the bases with *Nei Fu* marks, 9.2cm. (2)

£1,000-2,000

Bleu de Hue porcelain was produced in Jingdezhen for export to Vietnam from the 18th century onwards, first commissioned by the rulers of the Le-Trinh dynasty. Its name references the city of Hue, the capital of Vietnam during the later Nguyen dynasty, who ruled the country between 1802-1945. Though executed by Chinese craftsmen, it was the Vietnamese rulers who dictated the designs of Bleu de Hue pieces, which they commissioned for use at court or as diplomatic gifts. Metal rims, in particular, are typical of Bleu de Hue and were designed to protect the edges from damage, but were also an aesthetic feature that became increasingly fashionable during the 19th century. The mark reading *Nei Fu*, literally 'Inner Court', also came into use at this time, and between c.1841-1883 was applied exclusively to wares destined for the royal households, though it was later used on other wares after court commissions ceased around 1900.







406

**A RARE CHINESE KO-SOMETSUKE TEA BOWL STAND FOR THE JAPANESE MARKET**

TIANQI OR CHONGZHEN, 17<sup>TH</sup> CENTURY

Shaped as a bulbous bowl above a flat pan raised on a flaring foot, decorated in underglaze blue with three *minogame*, the long seaweed typically trailing behind their carapaces; with stylised flowerheads and irregular stripes below; the rims with *mushikui* (insect nibbles), 9.5cm.

£600-800

*Provenance: an English private collection, London; acquired from Christie's South Kensington, 30th January 1986.*

407

**A JAPANESE ARITA BLUE AND WHITE TOKKURI (SAKE BOTTLE)**

EDO PERIOD, 17<sup>TH</sup> CENTURY

The pear-shaped body with a tall neck and an everted rim with *kintsugi* (gold lacquer) repair, decorated in underglaze blue with circular *mon* (crests) on a ground of crosshatch patterns, 17.5cm; together with a *tomobako* wood box. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: Henry Lawrence (1925-2016) and thence by descent. Purchased from Christie's London, Wednesday 9th November 2011, lot 20.*



408

**A JAPANESE ARITA SPITTOON**

EDO PERIOD, 17<sup>TH</sup> CENTURY

Typically shaped with a bulbous body and a wide rim, decorated in underglaze blue with a landscape to the top and flowers sprays below, 16.2cm; together with a Chinese *Bleu de Hue* dish for the Vietnamese market painted with two birds perched amongst flowers, the reverse with an *Ngoan Ngoc* (jade object) mark, 20.3cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex.*





409

**409**

**A SET OF FIVE JAPANESE EARLY-ENAMELLED BOWLS**

EDO PERIOD, 17<sup>TH</sup> CENTURY

Each with tapering sides rising to an everted rim above a short straight foot, decorated with floral sprays and insects in iron-red, green, yellow and black enamels, above an iron-red crosshatched border with foliate panels; together with a *tomobako* wood box, the interiors with paper labels reading 'RW Lawrence Collection No.122', 10cm. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

*Provenance: Henry Lawrence (1925-2016) and thence by descent; purchased from Christie's South Kensington, 9th November 2011, lot 23.*



410

**410**

**TWO JAPANESE ARITA POLYCHROME DISHES**

EDO PERIOD, 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURY

Both decorated in underglaze blue and polychrome enamels; the first an early-enamelled dish painted with a spray of prunus and insects, the reverse with underglaze-blue floral scrolls and an iron-red *fuku* mark; the other, a decagonal Imari dish decorated with iris, chrysanthemum and camelia within a border of floral panels, the underside with flowering prunus sprays; both 21cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex.*

*Barry Davies Oriental Art, Ko-Imari Porcelain from the Collection of Oliver Impey, pp.180-181 no.103, for a piece closely related to the prunus and butterfly dish, dated c.1655 by the author.*



411

**411**

**THREE JAPANESE KO KUTANI-STYLE DISHES**

EDO PERIOD, 17<sup>TH</sup> CENTURY

One leaf-shaped, decorated with two deer and two clusters of diaper, the base with a *fuku* mark; another, of circular form, painted with two figures on a boat passing under a willow tree within a border of *karakusa*, also with a *fuku* mark; the third, of circular form with a barbed rim, decorated with a beribboned leaf and a *shō* (wind instrument) within a border of panels with precious objects and floral sprays, all three with paper labels for the Lawrence Collection; 15.7cm, 15.3cm and 15cm respectively. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

*Provenance: Henry Lawrence (1925-2016) and thence by descent; the leaf-shaped dish purchased from Sotheby's, 30th November 1990; the dish with the boating scene purchased from Dreweatts; and the dish with the shō purchased from Christie's South Kensington, 20th March 1992.*





412

**412**  
**A RARE JAPANESE CHRYSANTHEMUM-SHAPED MOULDED DISH**  
 EDO PERIOD, 17<sup>TH</sup> CENTURY

Painted in iron-red, blue, green, yellow and black enamels, the underside with *karakusa* scrolls, the base with a *fuku* mark and a paper label reading 'RW Lawrence Collection No.100', 21.7cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: Henry Lawrence (1925-2016) and thence by descent; by repute, from the Soame Jenyns Collection, purchased directly from the executors.*



413

**413**  
**A JAPANESE KO KUTANI-STYLE DISH**  
 EDO PERIOD, 17<sup>TH</sup> CENTURY

The well painted in polychrome enamels with a crane amongst bamboo, the tall bird with its head turned to the right; framed by a border of *shippo tsunagi* and a later *kintsugi*-style repair to the rim; the reverse with three leafy branches and a *fuku* mark in blue enamel, 15.1cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: Henry Lawrence (1925-2016) and thence by descent. Purchased from Christie's London, 15th May 2013, lot 190, where it is described as coming from the collection of an American Gentleman.*



414

**414**  
**A JAPANESE KO KUTANI-STYLE BOTTLE VASE**  
 EDO PERIOD, 17<sup>TH</sup> CENTURY

The bulbous body rising to an elongated straight neck with a lipped rim, raised on a short tapering foot, decorated with *kotobuki* and *fuku* characters in iron-red, green, yellow and black enamels, 28.6cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: from an English private collection, Sussex. Previously in the Soame Jenyns Collection, by repute.*

**415**  
**THREE JAPANESE CERAMIC PIECES**  
 EDO AND LATER, 17<sup>TH</sup> CENTURY AND LATER

The first a bottle vase decorated in polychrome enamels, the neck with later *kintsugi*-style repair; another a foliate bowl with chrysanthemum and other flowers; the third a large dish in *Ko-Kutani* style, painted with a dragon flying over crashing waves; all three with paper labels for the R.W. Lawrence Collection, 35.7cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: Henry Lawrence (1925-2016) and thence by descent.*



415





416



417

**416**

**TWO PAIRS OF JAPANESE ARITA 'VAN FRYTOM' BOWLS**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

All four with foliate bodies decorated in underglaze blue and with brown rims; each painted to the exterior with figures in a mountainous river landscape, one in European garments leading a cow, the others wearing Chinese-style clothes; with various buildings in the distance, fishing boats and large waterfalls; all four with a single prunus blossom to the well and with the same *ju* (long life) seal mark to the bases, the largest bowls 11.9cm, the others 8.9cm. (4)

£500-800

*Provenance: from an English private collection, London.*

*Cf. G Lang, The Wrestling Boys, An exhibition of Chinese and Japanese ceramics from the 16th to the 18th century in the collection at Burghley House, p.16 no.46 for a related bowl.*

**417**

**A PAIR OF JAPANESE ARITA BLUE AND WHITE BOWLS**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

Both of octagonal form and decorated in underglaze blue, each depicting figures in a luxuriant garden with a waterfall, two sitting at a table and another walking with his parasol-bearer; with a single prunus bloom to the well and a band of chevrons inside the rim; both with a *fuku* mark underneath, 8.6cm each. (2)

£300-500

*Provenance: from an English private collection, London.*



418

**418**

**A LARGE JAPANESE BLUE AND WHITE KRAAK-STYLE DISH**

EDO PERIOD, C.1700

The well painted with a large tripod vase containing fruiting branches of pomegranate and flowering peony, framed by a border of alternating panels enclosing further pomegranates, peonies and other blooms, 42.2cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: from an English private collection.*



419

**A VERY LARGE AND IMPRESSIVE JAPANESE ARITA BLUE AND WHITE DISH**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

The well painted with many flowering branches of chrysanthemum, ribbons or *tanzaku* paper strips decorated with wisteria and flowerheads on a *sayagata* ground, and a fan-shaped panel with further beribboned flowers; the rim with a border of leafy tendrils and formal designs; the reverse with further floral borders and bamboo crests; together with a large *tomobako* wood box, 56cm. (2)

£2,000-3,000

The family crest with stylised bamboo leaves (*kumai sasa mon*) on the reverse is often associated with the Takenaka clan, Daimyos of the Takada and then Funai Domains in the Bungo Province, and later vassals of the Tokugawa Shogunate.







420

**420**  
**THREE JAPANESE ARITA BLUE AND WHITE DISHES**  
 EDO PERIOD, 17<sup>TH</sup> CENTURY

All three decorated in underglaze blue with flowering branches of chrysanthemum issuing from rectangular walls, with remnants of silvery-red decoration; with further floral decoration to the backs and two-character seal marks to the bases, all approx. 22.2cm. (3)

£400-600

*Provenance: from an English private collection, London.*



421

**421**  
**THREE JAPANESE ARITA MOULDED DISHES**  
 EDO PERIOD, 17<sup>TH</sup> CENTURY

Each decorated in underglaze blue with three geese in flight by a large pine tree, with a stream below and further vegetation growing on a rocky outcrop, framed by a band of *reishi* heads; all three decorated to the reverse with three flowerheads and *karakusa* scrolls, the bases with a two-character seal mark; all approx. 20.7cm. (3)

£300-500

*Provenance: an English private collection, London.*



422

**422**  
**A JAPANESE ARITA 'VAN FRYTOM' DISH**  
 EDO PERIOD, C.1700

With a scalloped rim, the well decorated in underglaze blue with a foliate cartouche enclosing figures in a mountainous river landscape, with fishing boats in the foreground, a tall building towering behind them and a further figure with an attendant holding an umbrella to the left, with spiralling clouds above; the rim with a border of flowerheads amongst scrolling tendrils and painted with a brown edge; the underside with *karakusa* scrolls and flowers, the base with a *fuku* mark, 20.6cm.

£250-350

*Provenance: from an English private collection, London.*

*Cf. E Ströber, La Maladie de Porcelaine, pp.158-9, no.70, where a comparable dish from the collection of Augustus the Strong is illustrated and discussed. The author notes that the figures depicted are Chinese, whilst the scrolling clouds and lake appear to be inspired by Western models. Also, see C J A Jörg, Fine & Curious, Japanese Export Porcelain in Dutch Collection, p.150, no.168, for another example, one of three of various sizes at Twickel Castle, Delden. These dishes are also sometimes referred to as in Van Frytom style after the Dutch Delftware originals.*



423

**423**  
**A JAPANESE BLUE AND WHITE KAKIEMON FOLIATE DISH**  
 EDO PERIOD, LATE 17<sup>TH</sup> CENTURY

The *ai-Kakiemon* dish painted to the well with a tiger prancing by a rocky outcrop covered with bamboo and other vegetation, the cavetto with eight panels alternately enclosing figures in gardens, flowers and dragons; the reverse with scrolling tendrils and a *fuku* mark, 24.3cm.

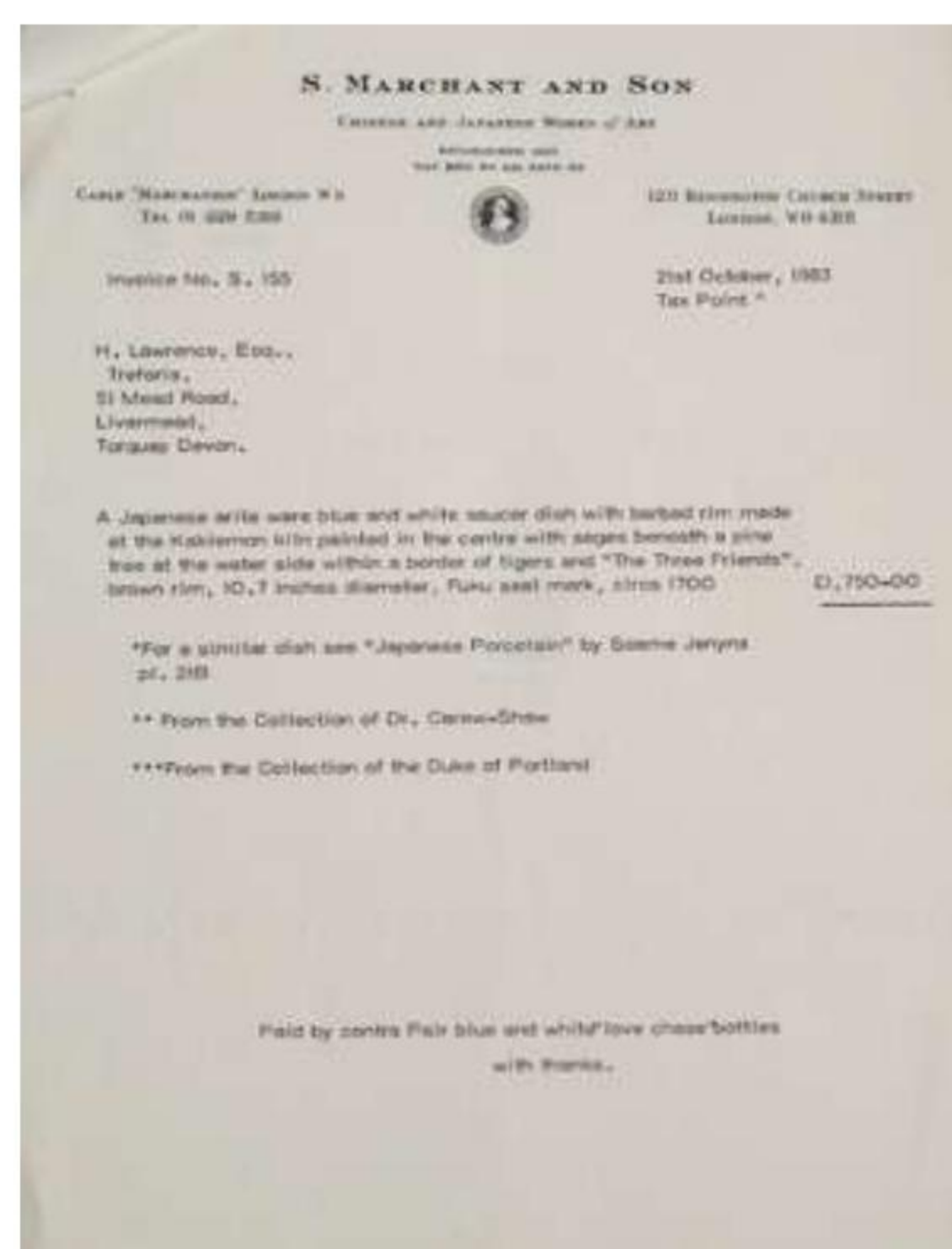
£500-1,000

*Cf. M Fitski, Kakiemon Porcelain, a Handbook, p. 165, where the author illustrates a comparable mark and explains that it is unidentified, but it occurs on pieces from the Nangawara kiln produced between 1670-1700.*





424



424 invoice

**424**

### A JAPANESE BLUE AND WHITE KAKIEMON FOLIATE DISH

EDO PERIOD, LATE 17<sup>TH</sup> CENTURY

The *ai-Kakiemon* dish decorated to the well with two scholars beneath a pine tree standing on a riverbank, the rim with a continuous scene of two confronting tigers amidst bamboo and prunus, below a brown-enamelled rim; the underside with *karakusa* scrolls, the base with various paper labels including one reading 'Marchant London' and a *fuku* mark, 27.4cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

Provenance: Henry Lawrence (1925-2016) and thence by descent; purchased from S Marchant & Son, London, c.1986-7; formerly in the collections of the Duke of Portland and of Dr Carew-Shaw.

Cf. S Jenyns, *Japanese Porcelain*, p.21B for a similar dish. See also, H Garner, *Oriental Blue and White*, pl.92B for another related dish.

**425**

### A PAIR OF JAPANESE BLUE AND WHITE KAKIEMON-STYLE DECAGONAL DISHES

EDO PERIOD, 17<sup>TH</sup> CENTURY

Both decorated with a *shishi* beside a large flowering peony issuing from rockwork behind banded hedges, with brown-enamelled rims, the underside with *karakusa* scrolls, the bases each with a *kin* mark and one with a Christie's paper label, 21cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

Provenance: Henry Lawrence (1925-2016) and thence by descent; purchased from Christie's South Kensington, 6th November 2008, lot 112.



425

**426**

### A JAPANESE BLUE AND WHITE MUSTARD POT

EDO PERIOD, 17<sup>TH</sup> CENTURY

For the European market, the bulbous body raised on a short flared foot and with a scrolling handle, the sides decorated in underglaze blue with poppies and other stylised blooms and buds, the foot with a border of triangular lappets and the handle with *karakusa* scrolls, with European silver mounts decorated with further floral designs, 10cm.

£200-400

Provenance: from an English private collection, London.

See Asian Art, 11th November 2009, lot 188 for a related mustard pot from the Soame Jenyns Collection sold in these rooms.



426





**427**

**A JAPANESE BLUE AND WHITE KAKIEMON EWER AND COVER**  
EDO PERIOD, LATE 17<sup>TH</sup>/EARLY 18<sup>TH</sup> CENTURY

The bulbous body raised on a short foot and with an everted lip, a tall bail handle above and the spout modelled as a stalk of bamboo, a moulded chrysanthemum flowerhead applied above it; each side decorated in underglaze blue with a *ho-o* bird in flight amongst flower sprays and scrolling tendrils, with a band of sacred jewels to the neck; the lid with further flowers and leafy scrolls; 22cm. (2)

£3,000-5,000

**428**

**A JAPANESE BLUE AND WHITE ARITA BOTTLE VASE**  
EDO PERIOD, C.1680

The bulbous body with a short flared neck, decorated with pavilions in a mountainous river landscape, one side with a large weeping willow and another with fishing nets; with concentric bands of lappets to the shoulder, 21.5cm.

£2,000-2,500

*Provenance:* formerly in the collection of Oliver Impey (1936-2005). Impey was Senior Curator at the Ashmolean Museum, Reader in Eastern Art at Oxford University, and a leading authority on Japanese Art.

*Published:* Barry Davies *Oriental Art*, Ko-Imari Porcelain from the Collection of Oliver Impey, pp.50-51 no.22, where the piece is discussed and illustrated.





429

**A TALL JAPANESE BLUE AND WHITE ARITA VASE**

EDO PERIOD, 17<sup>TH</sup> CENTURY

The double gourd-shaped body with a waisted neck and everted rim, decorated in underglaze blue with a continuous band enclosing a luxuriant garden with tall palm trees, plantains, other vegetation and rockwork; the elongated neck modelled with a bulb and painted with fruits, leafy tendrils and triangular lappets, 38.8cm.

£3,000-4,000

*Provenance: a private English collection, acquired c.1900, and thence by descent.*



two views





**430**

**A GOOD JAPANESE KAKIEMON BOWL**

EDO PERIOD, 17<sup>TH</sup> CENTURY

The body rising on a short straight foot to a gently flared rim, the exterior decorated with quail amidst rockwork and flowers, delicately painted in underglaze blue and iron-red, green, yellow and black enamels; the reverse with remnants of a collection number in black ink, 8cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: from an English private collection, Sussex.*

*See the Rijksmuseum, Amsterdam, access. no.BK-1968-240 for another Kakiemon-style cup decorated with quails in overglaze enamels.*

**431**

**A JAPANESE KAKIEMON LOBED DISH**

EDO PERIOD, 17<sup>TH</sup> CENTURY

Decorated with two small colourful birds amongst the *shochikubai* (the Three Friends of Winter); the pine, prunus and bamboo issuing from behind banded hedges, painted in iron-red, blue, green, yellow and black enamels and with a brown-glazed rim; repaired with rivets visible at the back, 21.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex.*

*Cf. S Jenyns, Japanese Porcelain, no. 77A for another dish with the same decoration.*



**432**

**THREE JAPANESE ARITA BOWLS**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

All three decorated with floral designs, one painted in Kakiemon style with various sprays of flowers separated by cyan borders, the base with a Chinese Jiajing mark; another of octagonal shape with underglaze blue, gilt and polychrome enamel decoration; the third with prunus and peony issuing from rocky outcrops and banded hedges, 11cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex.*







**433**

**TWO RARE JAPANESE KAKIEMON DISHES**

EDO PERIOD, LATE 17<sup>TH</sup> CENTURY

Both with irregular scalloped rims and decorated in bright polychrome enamels and gilt; each painted with two boys to the well, one flying a kite; with a border of flowers and formal patterns underneath the rim; undecorated at the back, both 15.8cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

*Provenance: Henry Lawrence (1925-2016) and thence by descent. Purchased from Christie's London, 10 November 2010, lot 66.*

*Cf. O Impey, Japanese Export Porcelain, Catalogue of the collection of the Ashmolean Museum, Oxford, p.143, no. 197 for another closely related saucer.*

**434**

**A RARE JAPANESE KAKIEMON SPITTOON**

EDO PERIOD, 17<sup>TH</sup> CENTURY

With a bulbous body and a wide scalloped rim, decorated in bright overglaze enamels with two small butterflies fluttering above daisies and other flowers, the sides with three cash motifs, 7.3cm.

£800-1,200

*Provenance: from an English private collection, London.*

*See O Impey, Japanese Export Porcelain, Catalogue of the collection of the Ashmolean Museum, Oxford, p.153 no.220, for a closely related spittoon, part of the Reitlinger gift. Also, see E & H Manners, The Lady Postan Collection, no.37 for another example of a Japanese Kakiemon spittoon, purchased from Bluett & Sons in 1963.*







**435**

**A JAPANESE KAKIEMON DISH**

EDO PERIOD, LATE 17<sup>TH</sup>/EARLY 18<sup>TH</sup> CENTURY

The well decorated in underglaze blue with pavilions in a mountainous river landscape, with fishermen in two small boats in the foreground and further figures on a bridge behind; the cavetto embellished with sprays of chrysanthemum, camellia and pomegranate rendered in bright overglaze polychrome enamels; the reverse left undecorated, 22.5cm.

£500-1,000

See the Gardiner Museum, Toronto, access. no.G04.18.43 for a similar dish in the Macdonald Collection.

Cf. O Impey, *Japanese Export Porcelain, Catalogue of the Collection of the Ashmolean Museum*, p.128, nos.168-170 for three similar dishes with slight variations in design.

**436**

**A RARE JAPANESE KAKIEMON DISH**

EDO PERIOD, LATE 17<sup>TH</sup> CENTURY

With an irregular scalloped rim, the interior decorated with two children playing with a kite and a border of chrysanthemum and formal lotus to the rim, painted in iron-red, blue, green and black enamels with gilt detailing, the base with a paper label reading 'RW Lawrence Collection Inv. No.116', 15.8cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

Provenance: Henry Lawrence (1925-2016) and thence by descent; purchased from Christie's London, 10th November 2010, lot 66.

Cf. O Impey, *Japanese Export Porcelain, Catalogue of the collection of the Ashmolean Museum*, Oxford, p.143, no. 197 for another closely related saucer.





437

**A JAPANESE KAKIEMON TRIPOD CANDLESTICK**

EDO PERIOD, 1660-80

The stem moulded as bamboo, painted with pine and flowering prunus in iron-red, blue, green, yellow and black enamels, raised on a cylindrical base with a border of chrysanthemum petals and painted with three groups of *shippo*; supported on three scroll feet decorated with *karakusa*, issuing from mythical beast heads painted with iron-red, blue, green, yellow and black enamels, terminating with a European metal mount, 26.2cm.

£3,000-5,000

See J Ayers, O Impey and JVG Mallet, *Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750*, p.164, no.142, and O Impey, *Japanese Export Porcelain: Catalogue of the collection of the Ashmolean Museum, Oxford*, p.137, no.189, for other examples.

In the 17th century, tripod candlesticks featuring animal feet were produced both in China and Japan for the export market, taking their design from Western prototypes. Examples are known in blanc de Chine, as seen in PJ Donnelly, *Blanc de Chine*, p.123, pl.57B, as well as in bronze, though these are exceptionally rare. Another Japanese example, closely related to the present lot, is held at the British Museum, London, access. no.Franks.1696, formerly in the collection of the influential dealer Siegfried Bing (1838-1905) and later donated to the museum by Sir Augustus Wollaston Franks (1826-1897).







**438**

**A PAIR OF SMALL JAPANESE KAKIEMON-STYLE CELADON DISHES**

EDO PERIOD, 17<sup>TH</sup> CENTURY

Both of foliate shape and each decorated with a *shishi* prancing above a spray of peony, all rendered in colourful enamels on the pale green ground; each with half a paper collection label for the Louise Hawley Stone Collection, nos.119 and 120, each approx. 7cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

*Provenance: from an English private collection, Sussex. Previously in the collection of Louise Hawley Stone (1904-97), a former volunteer, donor, fundraiser, Board member and committee chair at the Royal Ontario Museum. Over her 50 years involvement with the museum, she donated approximately 1,000 items including Japanese textiles and Chinese Imperial Court costumes.*

**439**

**A SMALL JAPANESE KAKIEMON-STYLE WHISTLE**

EDO PERIOD, C.1700

Modelled as a small boy lying on his belly, smiling with his head raised, decorated with red, green and black enamels, with a small aperture beneath his feet, 4.3cm.

£200-300

*Provenance: from an English private collection, London.*

*See The Victoria & Albert Museum, London, access. no.C.3-1959 for a slightly larger whistle also in the form of a reclining boy.*



**440**

**A JAPANESE KAKIEMON-STYLE BOWL**

EDO PERIOD, 17<sup>TH</sup> CENTURY

Raised on a short foot, painted with various sprays of flowers including stylised daisies, bellflowers, other blooms and stalks of horsetail, the plants separated by cyan borders; with a border of cash above the foot and a single prunus blossom painted to the well; the base with a Chinese Jiajing mark, 11.1cm.

£600-800

*Provenance: from an English private collection, London.*



441

**A JAPANESE EARLY-ENAMELLED VASE**

EDO PERIOD, C.1660-80

The ovoid body painted with iron-red, yellow, green, blue and black enamels, depicting a watery landscape with fishing boats sailing from behind rocky outcrops and buildings on the shoreline, with a large willow tree to the side and other vegetation; with two concentric iron-red bands above the foot, the shoulder decorated with a border of spirals and two concentric blue and red bands, with a further tooth-pattern band to the neck, 19.3cm.

£3,000-5,000

See the Gardiner Museum, Toronto, access. no.G04.18.33 for a similar vase in the Macdonald Collection.

Cf. E Strober, *La maladie de porcelaine: East Asian Porcelain from the Collection of Augustus the Strong*, p.166, for a discussion on this style decoration. See also a comparable example illustrated in *Old Imari Ware: The Toguri Museum of Art*, p.81, pl.73.







442

**442**

**A JAPANESE KAKIEMON-STYLE RETICULATED BOWL**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

Of circular form raised on a short slightly tapered foot, the sides pierced with a band of interlocking circles and the well possibly Dutch-decorated in the Kakiemon palette, with a ho-o bird in flight beside large flowering peony stems issuing from banded hedges, 15.3cm.

£500-1,000

*Provenance: the Roger and Patricia Daniels Collection.*

*Cf. G Lang, The Wrestling Boys, An exhibition of Chinese and Japanese ceramics from the 16th to the 18th century in the collection at Burghley House, p.26, no.74 for a bowl of similar shape.*

**443**

**A JAPANESE KAKIEMON-STYLE JAR AND COVER**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

With an ovoid body and domed cover, enamelled in Europe in the 18th century with a Kakiemon palette of flowering chrysanthemum, orchid and peony within bands of lappets and chevrons, the base with a paper label reading 'Christie's Sep 15 '99, 38', 15cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-1,000

*Provenance: Henry Lawrence (1925-2016) and thence by descent; purchased from Christie's New York, 15th September 1999, lot 38; formerly in the collection of Richard W Weatherhead.*



443

**444**

**THREE JAPANESE CUPS AND COVERS**

EDO PERIOD, c.1690-1700

All decorated with panels enclosing flowers, fruiting branches and other plants, all reserved on a cobalt blue ground embellished with further flowers and scrolling tendrils, the rich decoration painted in gilt, 8.6cm max. (6)

£100-200

*Provenance: from an English private collection, London.*

*Cf. E Ströber, La Maladie de Porcelaine, pp.194-5, where a covered bowl and dish from the collection of Augustus the Strong with similar blue and gilt decoration are illustrated and discussed.*



444



445

**A LARGE JAPANESE 'GOLD IMARI' DISH**

EDO PERIOD, C.1700

Richly decorated in gilt, pink and red enamels, painted to the centre with a flowering spray of peony framed by a band of quails, millet and other birds in flight, the rim with panels enclosing peony, magnolia and camellia, the reverse left undecorated, 55cm.

£800-1,200

*Cf. C J A Jörg, Fine & Curious, Japanese Export Porcelain in Dutch Collections, pp.115-116, no.123, for another example. The author explains that other pieces from the same service are in the Groninger Museum, Groningen. Similar pieces can also be seen at the Dutch museum in Dejima, Nagasaki; at the Hofburg Palace in Vienna, and at the Topkapi Saray Museum in Istanbul.*







446

**446**

**TWO LARGE JAPANESE ARITA FIGURES**

EDO PERIOD, 1690-1730

Modelled as an elegant couple, both depicted standing and wearing ornate kimonos, his robes painted with paulownia leaves and *kotobuki* characters, hers with thistle and prunus blossoms; painted in the Imari palette of underglaze blue, gilt and polychrome enamels; 39cm and 38cm respectively. (2)

£800-1,200

**447**

**A COLLECTION OF JAPANESE PORCELAIN ITEMS**

EDO PERIOD, 18<sup>TH</sup> CENTURY

The first a double-handled *koro*, the incense burner raised on four short legs and with a dense decoration of chrysanthemum flowers amongst leafy tendrils, painted in underglaze blue, gilt, red and green enamels and with moulded details, the lid topped with a lion dog on a large flowerhead holding a brocade ball; another piece a box and cover painted with fan-shaped and circular medallions containing many flowers; and a small Imari cup and saucer, the surface with unusual translucent dots forming patterns of flowers, painted with further blossoms and butterflies, 17.7cm max. (6)

£200-400

*Provenance: from an English private collection, London.*



447

**448**

**A LARGE COLLECTION OF JAPANESE PORCELAIN ITEMS**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

Most decorated in underglaze blue, gilt and polychrome enamels, variously painted with birds, flowers, mythical beasts and brocade patterns; one bowl with rockwork issuing fungus depicted in relief to the well, with prunus blossoms and three carp painted on the cavetto; and a variety of other plates, bowls, cups and saucers, one with a paper label to the base for Spink & Son Ltd, 21.2cm max. (25)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

*Provenance: from an English private collection, Sussex.*



448



449

**A LARGE JAPANESE IMARI CHARGER**

EDO PERIOD, 18<sup>TH</sup> CENTURY

Decorated in underglaze blue, gilt, iron-red, green, yellow and black enamels, with flowering chrysanthemum stems issuing from behind a low screen to the well, within a border of panels depicting *bijin* framed by tied ribbons and reserved on a ground of *karakusa* and stylised peonies, the underside with flowering prunus, chrysanthemum and further peonies, the base with a floral spray, 37.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£600-1,000

Provenance: from an English private collection, Sussex; previously in the Soame Jenyns collection, by repute.





450

† A PAIR OF JAPANESE ARITA MODELS OF CHICKENS

EDO PERIOD, C.1670-1730

Depicted standing on rockwork, the birds detailed with moulded plumage and long openwork tail feathers, painted in gilt, iron-red, blue, green, yellow, purple and black enamels, the bases with further polychrome decoration and applied with fungi and leafy berry sprays, the undersides with gauze marks, 25.7cm. (2)

£15,000-20,000

*Arita figures were among the earliest types of porcelain to reach Europe, and were immediately popular with Western collectors. The inventory for Burghley House from 1688, for instance, lists '2 large Elephants', '2 China boyes Wrestling' and '2 figures with Juggs att their backs', which would have been imported earlier in the century. This list also illustrates the variety of these early models, which included animals, figures and mythical beasts such as dragons and lion dogs. Their production at Arita has been further researched through excavations at Aka-e-machi, the enamellers' quarter at Arita, unearthing shards of numerous figures as well as their moulds, including fragments of cockerels of a type related to the present lot. A related rooster and hen from a private collection on loan to the Fitzwilliam Museum, Cambridge, is illustrated in J Ayers, O Impey, JVG Mallet, Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, p.188, no.177.*





451

**A LARGE JAPANESE IMARI CISTERN AND COVER**

EDO PERIOD, C.1700-1730

Of baluster form beneath a compressed bulbous rim and above a hexagonal base raised on three scroll feet, with a loop handle to the side and a domed cover, embellished with moulded decoration painted in gilt, iron-red, blue, green, purple, pale pink and black enamels, the body depicting the Shichifukujin (Seven Lucky Gods) beneath a curtain tied with a large bow; the rim with panels of *shishi* reserved on a ground of hares among scrolling clouds, and the cover with two sinuous dragons; the base with acanthus scrolls and a moulded chrysanthemum pierced with an opening for a tap, 40cm. (2)

£2,500-3,500

*Provenance: formerly an English private collection, Sussex, acquired in the 1990s.*

*This type of cistern was made in Japan exclusively for the export market around the start of the 18th century, closely following Western designs down to the detail of the aperture at the front of the base, ready to be mounted with a European metal spout. The decoration, however, is Japanese in character and presents the Shichifukujin or the Seven Gods of Good Fortune, who were a widely popular theme in the Edo period. These folk deities comprised Ebisu and Daikoku, along with Benzaiten, Bishamonten, Fukurokuju, Hotei and Jurojin, each associated with specific attributes and qualities, capable of bestowing good luck on the faithful. They also feature on another tripod cistern closely related to the present lot, donated by Sir Augustus Wollaston Franks (1826-1897) to the British Museum, London, access. no.Franks.493.A. The piece, complete with its European metal spout, is also illustrated in L Smith, V Harris and T Clark, *Japanese Art: Masterpieces in the British Museum*, no.155. A further example is illustrated in S Jenyns, *Japanese Porcelain*, pl.28A.*







452



453



454



455

**452  
A COLLECTION OF JAPANESE  
PORCELAIN PIECES**

EDO PERIOD, 18<sup>TH</sup> CENTURY

Comprising: a teacup and three bowls, one with a lid; all decorated in underglaze blue and polychrome enamels, variously painted with mythological beasts, flowers, chrysanthemum *mon*, brocade patterns and geometrical designs, one piece with a mark reading *Da Ming Chenghua nian zhi*; two bowls and the lid with the same four-character signature, 15.9cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

*Provenance: from an English private collection, London.*

**453  
THREE JAPANESE CERAMIC  
PIECES**

EDO PERIOD, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

Variously decorated in underglaze-blue, iron-red, gilt and polychrome enamels; comprising: a baluster vase with panels of flowers and landscapes to the shoulder; a barber's bowl decorated with pines within a floral border, pierced with two holes for suspension; and an ewer and cover painted with flowering peony, the handle terminals applied with moulded chrysanthemum, 27.7cm, 25.4cm and 20.5cm respectively. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: from an English private collection, Sussex.*

**454  
A SMALL COLLECTION OF  
JAPANESE IMARI PIECES**

EDO PERIOD, 18<sup>TH</sup> CENTURY

Comprising: a small moulded teapot, the foliate body decorated with rabbits prancing amongst vegetation; a scalloped bowl and a dish, and a nine-sided plate, all three decorated with floral designs rendered in gilt and polychrome enamels, 20.9cm max. (5)

£250-350

*Provenance: from an English private collection, London.*

**455  
A JAPANESE IMARI BOWL**

EDO PERIOD, C.1700

The exterior painted with flowering prunus and peony issuing from rockwork, the interior with a chrysanthemum spray and a scrolling border to the rim, all rendered in underglaze blue, gilt and polychrome enamels, 11cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120





456

**456  
A CHINESE KO-SOMETSUKE  
DISH**

TIANQI OR CHONGZHEN,  
18<sup>TH</sup> CENTURY

The fluted lozenge-shaped dish decorated with *karakusa* and trailing lotus to the well below a brown-glazed rim, the base with a six-character Chenghua mark; together with a Shonzui-style double-gourd vase, painted with alternating panels of key fret, checker and floral scrolls; 18cm and 22.5cm respectively. (2)

£400-600

Provenance: from an English private collection, London.

**458  
A COLLECTION OF JAPANESE  
CERAMIC PIECES**

MEIJI AND LATER, 19<sup>TH</sup> AND  
20<sup>TH</sup> CENTURY

Comprising: a pair of Satsuma vases, painted with a millefleurs design, the bases signed *Hododa* under the Shimazu *mon*; a Nabeshima dish by Imaizumi Imaemon XII, decorated with prunus blossoms and bamboo rafts amidst swirling waves, the base signed *Imaemon*; an Arita bulbous jar, decorated with trefoil cartouches of formal lotus against an iron-red ground of scales; and a *Kyo-yaki* tea bowl, decorated with a pine tree and bamboo in dark blue and cyan enamels; 17.8cm max. (5)

PLEASE NOTE THIS LOT IS TO BE  
OFFERED WITHOUT RESERVE.

£200-300

Provenance: from an English private collection, Sussex.

See Linley Sambourne House, Kensington,  
for a related pair of Satsuma vases.

**457  
FOUR JAPANESE BLUE AND  
WHITE PIECES**

EDO OR MEIJI, 18<sup>TH</sup> OR 19<sup>TH</sup>  
CENTURY

Two a pair of bowls decorated with the same continuous design of pines amongst rocky outcrops; with another bowl painted with a mountainous river landscape, a fisherman in the foreground and buildings in luxuriant gardens behind, together with a dish painted with another landscape; all with a band of key fret to the rim, with seal marks underneath, 15.5cm max. (4)

£200-400

Provenance: from an English private collection, London.



457



458

**459  
A JAPANESE ARITA BOWL  
WITH ORMOLU MOUNTS**  
PROBABLY MEIJI, 19<sup>TH</sup>  
CENTURY

Decorated in underglaze blue and polychrome enamels, the deep well painted with a seated *kirin* framed by borders of *reishi* heads, fish and crustaceans, the reverse painted in thick green, blue and yellow enamels with waterfalls, plants and water wheels; the base signed *Dai Nihon Eiraku zo*; the later gilt mounts possibly French, 24.5cm.

£300-500



459





460

**460**

**A SMALL JAPANESE NABESHIMA DISH**

EDO PERIOD, 17<sup>TH</sup> CENTURY OR LATER

Decorated in underglaze blue and polychrome enamels with a design of blossoming narcissus against a ground of *seigaiha* (stylised waves), the underside decorated in underglaze blue with three groups of *shippo-tsunagi* (beribboned cash) above a high foot with a comb design, 15cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£1,000-2,000

*Cf. A set of five dishes also with narcissi and seigaiha design dated to c.1690-1760 is illustrated in Les Cadeaux au Shogun: Porcelaine Précieuse des Seigneurs de Nabeshima, pp.196-197, no.121, as well as another set of five dishes of a similar date with iron-red flowers closely related to the present lot but without the seigaiha background, op. cit., pp.194-195, fig.120. An example of this latter type formerly with Eskenazi Ltd sold at Sotheby's Paris, 11th December 2014, lot 138.*



461

**461**

**A JAPANESE NABESHIMA DISH BY IMAIZUMI IMAEMON XII (1897-1975)**

TAISHO/SHOWA, 20<sup>TH</sup> CENTURY

The well decorated in underglaze blue and polychrome enamels with the *shochikubai* (pine, prunus and bamboo), the reverse with three clusters of beribboned jewels and signed Imaemon; together with an inscribed *tomobako* wood box, signed and sealed by the artist, 28.4cm. (2)

£200-300

**461**

**TWO JAPANESE NABESHIMA DISHES**

EDO OR MEIJI, 19<sup>TH</sup> CENTURY

One painted with fruiting pomegranate branches in iron-red, green, yellow and black enamels over underglaze blue, the underside with three groups of *shippo-tsunagi* (beribboned cash) and a comb design to the foot, the base with a paper label reading 'RW Lawrence Collection No.125'; the other decorated with underglaze blue narcissi against a ground of *seigaiha*, with *kintsugi*-style repairs to the rim, the underside with three stylised floral sprays and a comb design to the foot, the base with a paper label reading 'RW Lawrence Collection No.126'; 18.2 and 20cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: Henry Lawrence (1925-2016) and thence by descent.*



462

**462**

**A JAPANESE NABESHIMA DISH BY IMAIZUMI IMAEMON XII (1897-1975)**

TAISHO/SHOWA, 20<sup>TH</sup> CENTURY

The well decorated in underglaze blue and polychrome enamels with the *shochikubai* (pine, prunus and bamboo), the reverse with three clusters of beribboned jewels and signed Imaemon; together with an inscribed *tomobako* wood box, signed and sealed by the artist, 28.4cm. (2)

£200-300

**463**

**A JAPANESE VASE BY SAKAIDA KAKIEMON XII (1878-1963)**

TAISHO/SHOWA, 20<sup>TH</sup> CENTURY

The tall baluster body with a short everted rim, decorated in underglaze blue and polychrome enamels with a *ho-o* bird in flight beside a flowering prunus tree, with banded hedges below; a border of key fret above the foot and another of formal designs to the neck; the base signed *Junidai Kakiemon saku*, 22.8cm; with an inscribed *tomobako* wood box, titled, signed and sealed by the artist. (2)

£200-300



463





464

**464**  
**THREE JAPANESE KYO-YAKI (KYOTO WARE) PIECES**  
 EDO PERIOD, 18<sup>TH</sup> CENTURY

All three typically decorated in thick blue and green enamels, the first a reticulated *Ko Kiyomizu*-type vase with a faceted body and a square-section neck, the sides decorated with cash designs and *hanabishi mon* family crests; another a clove boiler in two parts, painted with a dense pattern of stylised hibiscus flowers and scrolling tendrils, with fan-shaped apertures; the third piece a double-gourd sake bottle, a large spray of peony to the side, the cork embellished with a chrysanthemum flower carved out of stag antler, 24.5cm max. (5)

£250-350

*Provenance: from an English private collection, London.*

*See The Metropolitan Museum of Art, New York, access. no. 23.225.247 for a related Kyo-yaki clove boiler by Rakutozan.*

**465**  
**A JAPANESE KO KUTANI-STYLE QUATRELOBED FOOTED BOWL**  
 PROBABLY MEIJI, 19<sup>TH</sup> CENTURY

Colourfully painted in thick brown, green, yellow and blue enamels, the well with a sparrow in flight above hydrangeas, the inner rim and the exterior with bands of stylised flowerheads and formal designs, the base with a *fuku* mark, 21.5cm.

£250-350

**466**  
**A LARGE JAPANESE CHARGER**  
 MEIJI OR LATER, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

Richly decorated in underglaze blue, gilt, and red enamels, painted with a deer gazing at the moon and with a red ribbon-like cloud meandering around it, with many maple leaves surrounding the animal and chrysanthemum flowers issuing from rocky outcrops, the reverse signed *Ganzan zo*, 53cm.

£200-400



465



466





467



468

**467**  
**A JAPANESE BLUE AND WHITE CHAWAN (TEA BOWL)**  
MEIJI PERIOD, LATE 19<sup>TH</sup> CENTURY

In Shonzui style, with rounded pinched sides raised on a short straight foot, the exterior decorated with scrolling peonies beneath a diaper border, a comb design to the foot and a brown-enamelled rim, the interior with a band depicting two *ho-o* birds and the characters *takara* and *kotobuki* within bracketed cartouches above an unglazed well, the base with a six-character mark reading *Zhengde nian Xiangrui zhi*, 13cm.

£300-500

*Provenance: from an English private collection, London.*

**468**  
**THREE JAPANESE CERAMIC PIECES**  
MEIJI AND LATER, 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY

The first a cylindrical vase with a mountainous river landscape, a seal mark underneath; another a garlic-mouth bottle vase with crabs amongst lotus and ginko leaves, signed *Nihon Mino no kuni, Kato Gosuke zo* (Made by Kato Gosuke, 1837-1915, Mino province, Japan); and a small Nabeshima dish painted with thatched buildings before mountains, with trees in red and green enamels behind, with stylised hibiscus underneath and raised on a short foot with comb design, 17cm max. (3)

£200-400

*Provenance: from an English private collection, London.*



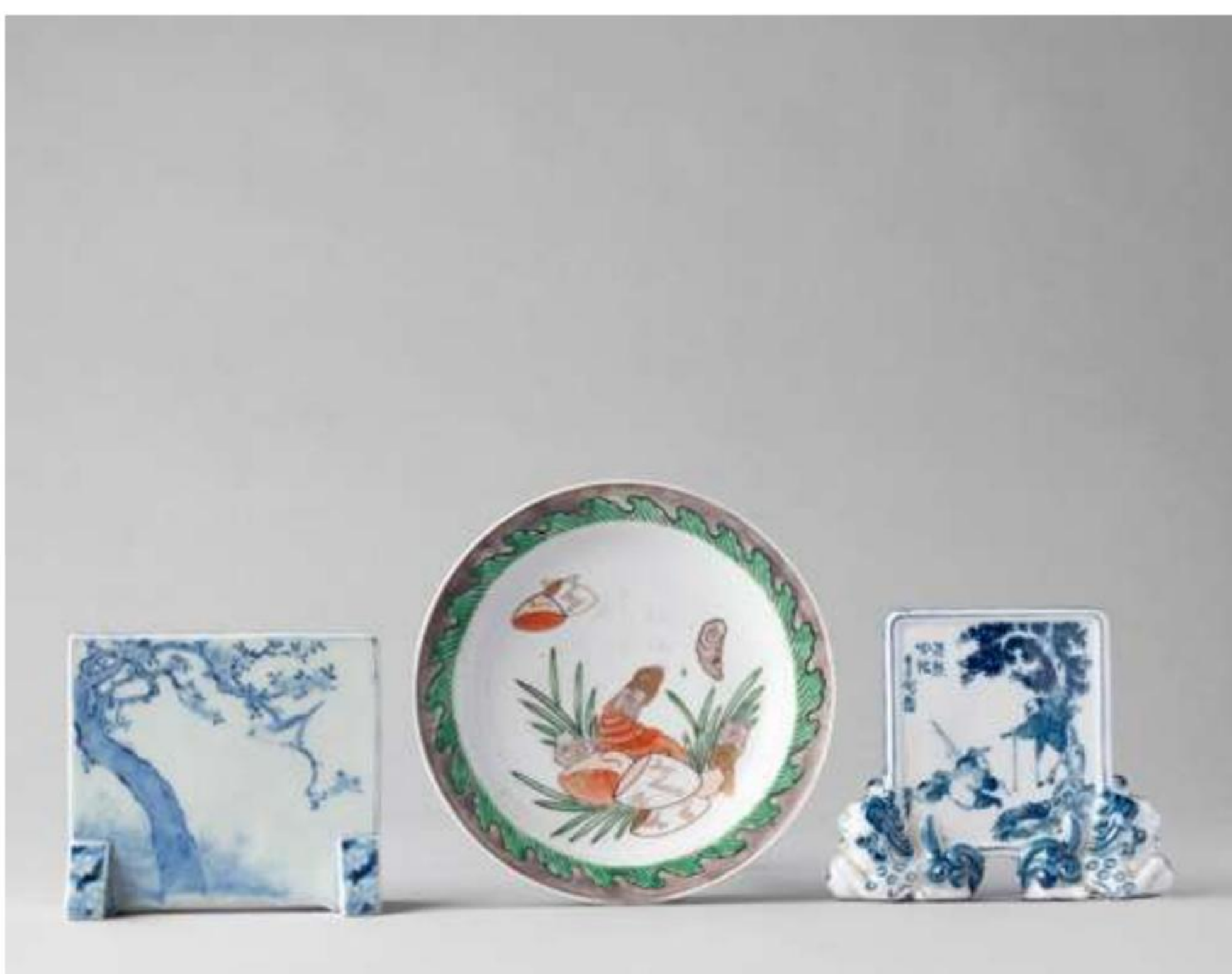
469

**469**  
**A JAPANESE BLUE AND WHITE BOX AND COVER AND A VASE**  
EDO OR MEIJI, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

Both pieces decorated in underglaze blue with geometric designs and brocade patterns in Shonzui style, the cover of the circular box with a central medallion enclosing a Chinese scholar playing the *qin* with a boy attendant by his side, a four-character mark underneath; the double-gourd vase with shaped panels depicting landscapes on the lower half, the upper section with lines of calligraphy, 14.5cm and 20cm respectively. (3)

£150-250

*Provenance: from an English private collection, London.*



470

**470**  
**TWO JAPANESE SETO WARE KENBYO (SCHOLAR'S TABLE SCREENS)**  
MEIJI ERA, 19<sup>TH</sup> CENTURY

Both of rectangular form, the former supported on two *shishi*, the panel depicting an encounter between a fisherman and a farmer beneath a poem, the reverse with a watery landscape, the border with a key fret; the latter raised on bracket feet, decorated with a bird perched on a flowering tree, the reverse with branches of blossoming *sakura*, the border with further *sakura* flowers on a striped ground; together with an Arita dish decorated with shells to the well, within a border of cresting waves to the rim, 14.5cm, 13cm and 18.2cm respectively. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500





471

**471**  
**TWO JAPANESE HIRADO**  
**BLUE AND WHITE**  
**OKIMONO OF MONKEYS**  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

The two groups depicted beside a leafy tree, with the primates surrounded by their offsprings, all raised on rocky bases with details highlighted in blue glaze, both 10.4cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

**473**  
**THREE JAPANESE BLUE**  
**AND WHITE VASES**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The largest a Hirado baluster vase with a *shishi* in relief to the cover, the sides decorated in underglaze blue with two other lion dogs and peony; the two other shaped as bottle vases, one with cranes in flight and the other with European figures in a watery landscape; all three with labels for the Lawrence Collection, 39cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

*Provenance: Henry Lawrence (1925-2016) and thence by descent. The Hirado vase purchased from Bonhams' New York, 19th March 2013, lot 2332.*

**472**  
**A COLLECTION OF SIX JAPANESE**  
**CERAMIC PIECES**  
 MEIJI ERA OR LATER, 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY

Some examples of Hirado ware; including a dish and a small cup decorated with many boys; a stand, another cup, a napkin ring and a miniature vase, variously decorated with birds, flowers, insects and landscapes, two with inscriptions underneath including *Seifu*, 18.6cm max. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Sussex.*

**474**  
**A COLLECTION OF JAPANESE BLUE**  
**AND WHITE PIECES**  
 EDO AND LATER, 18<sup>TH</sup> CENTURY AND LATER

Comprising: a Hirado sake bottle painted with boys at play amidst pine trees; a Nabeshima-style dish, painted with a prunus tree and daisies; a Hirado globular sake ewer and cover, painted with storks amidst pine trees; a pair of Square Hirado dishes, decorated with fruiting vines; a moulded Kakiemon-style bowl, with landscape scenes, *shippo* and birds, the base with a *fuku* mark; a late *shoki Imari*-style dish depicting a hare below a crescent moon; some with paper labels for the Lawrence Collection, 27cm max. (8)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-800

*Provenance: Henry Lawrence (1925-2016) and thence by descent.*



472



473



474





**475**

**A JAPANESE HIRADO CHRYSANTHEMUM NOSHI-OSAE (WEIGHT)**  
EDO OR MEIJI, 19<sup>TH</sup> CENTURY

Formed as a chrysanthemum sprig issuing two white flowers and two buds, painted brown to the stems and blue to the leaves, the base of the stems wrapped in a neatly folded white cloth tied with a delicate brown ribbon, 15.6cm.

£200-400

*Provenance: from an English private collection, London.*

*A group of similar weights is illustrated in L Lawrence, Hirado: Prince of Porcelains, p.62, pl.33. See also a related noshi-osaie of chrysanthemum and prunus in the Los Angeles County Museum of Art, access. no.M.2001.193.1.*

**476**

**AN UNUSUAL JAPANESE OKIMONO OF A RECLINING NUDE**  
MEIJI OR LATER, 19<sup>TH</sup> CENTURY

Possibly Hirado, the beauty depicted in a relaxed pose lying on her side, blowing a kiss with one hand and resting the other on her knee; with details of her anatomy realistically rendered, highlighted in red and black, 23cm; displayed on a wooden stand with a curved apron and in a *tomobako* wood box. (3)

£400-600



**477**

**A MINIATURE JAPANESE BLUE AND WHITE VASE BY**  
**MAKUZU KŌZAN (1842-1916)**

MEIJI OR TAISHO PERIOD, 20<sup>TH</sup> CENTURY

Of baluster form decorated with a continuous river landscape in underglaze blue, with distant mountains fading into the mist, the base sealed *Makuzu*, 10.2cm.

£150-250





478

**A JAPANESE SETO WARE VASE**

MEIJI OR LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The baluster body raised on a short foot and with a scalloped pierced rim, two thin handles applied to the shoulder; delicately painted in underglaze blue with a small flying bird and poppies, scrolling tendrils, jewels and other formal designs, signed *Dai Nihon Mino, Kato Gosuke sei* (Made by Kato Gosuke, Mino province, Great Japan), 19.3cm.

£200-300

*Provenance: from an English private collection, London.*

479

**A JAPANESE HIRADO OKIMONO OF A WHITE ELEPHANT**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The pachyderm depicted standing four-square, its head turned to the left against its flank; its plump white body with many folds accentuated by the bluish glaze, its pupils picked out in black; signed inside the ear *Dai Nihon Mikawachi* and two other faint characters, possibly for Ryoko; 21cm.

£400-600

*Provenance: from an English private collection, London.*



480

**A JAPANESE BLUE AND WHITE KORO (INCENSE BURNER)**

EDO PERIOD, 19<sup>TH</sup> CENTURY

Modelled as a seated *shishi* with its head forming the cover, the body decorated in underglaze blue, the mythical beast with a fierce expression on its face and its gaping jaws left unglazed, the nose and mouth pierced to emit incense smoke, 16.6cm. (2)

£400-600

*Provenance: from an English private collection, London.*





**481**

**A LARGE JAPANESE ARITA VASE BY FUJII SHUMEI (1936-2017)**  
SHOWA/HEISEI, 20<sup>TH</sup> CENTURY

Of bulbous shape with a delicate elongated neck, the body decorated with a succession of hills covered with thick woods, the mist engulfing the trees and the graduated blue-purple ground suggesting a wintry dawn; the base signed with an incised two-character mark, 31.5cm; together with an inscribed *tomobako* wood box. (2)

£400-600

**482**

**A LARGE JAPANESE BLUE AND WHITE VASE**  
MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The bulbous body densely decorated with figures and pavilions in a mountainous river landscape, the design interrupted at the waist by a cloud-shaped band enclosing lattice patterns; with borders of chrysanthemum flowerheads and *karakusa* scrolls above the foot and beneath the rim; together with a *tomobako* wood box, 31cm. (2)

£400-600



**483**

**A LARGE JAPANESE BLUE AND WHITE VASE**  
TAISHO OR LATER, 20<sup>TH</sup> CENTURY

With a tall bulbous body and a short rim, decorated all over with a dense design of many flowers and leafy branches on a dark blue ground, with details highlighted in gilt; a band of *reishi* heads above the foot and to the neck; a two-character mark underneath, 29.3cm.

£300-500





484

**A LARGE COLLECTION OF  
PIECES BY THE KORANSHA  
AND FUKAGAWA COMPANIES**

MEIJI AND LATER, 19<sup>TH</sup> AND  
20<sup>TH</sup> CENTURY

Of various sizes and shapes, most decorated with flowers, brocade patterns, fish and other designs relating to nature; one a large bulbous vase with a mandarin duck under a flowering prunus tree, another a sizeable bowl with fish in a stream to one side and gods frolicking to the other; some signed with the orchid or Mount Fuji trademarks; together with other various porcelain pieces, 29.5cm max. (42)

PLEASE NOTE THIS LOT IS TO BE  
OFFERED WITHOUT RESERVE.

£500-1,000







**485**

**A JAPANESE SATSUMA BOWL BY KINKOZAN**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The well richly decorated with many figures enjoying *hanami* (flower viewing) in a river landscape, with a pavilion and a waterfall in the distance, the rim with a border of brocade patterns; the reverse with shaped panels enclosing figures in interiors, further landscapes, flowers and geometrical patterns; the base impressed *Kinkozan zo*, 18.6cm.

£400-600

**486**

**TWO JAPANESE SATSUMA DISHES**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Respectively painted with figures in an interior and in a garden by a lake; the largest dish with a border of cell diaper and stylised birds, the other with leafy foliage; the reverse of both dishes with a deep navy-blue ground, the largest signed Hozan and the other Hasegawa, 18.8cm and 15.5cm respectively. (2)

£400-600



**487**

**A JAPANESE SATSUMA DISH**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Decorated with figures at leisure in a watery landscape with pavilions in the background detailed in high relief, the border with panels of landscapes and flowers within a gilt band of chrysanthemum flowerheads and scrolling clouds, the base signed *Ryuzan*, 15.5cm.

£200-400

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



488

**A LARGE AND IMPRESSIVE JAPANESE SATSUMA MOONFLASK  
BY KINKOZAN**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The flattened circular body raised on a spreading foot and with a flared neck, elegantly painted in polychrome enamels and gilt with birds and flowers; one side with a large butterfly and a sparrow observing a small spider building a web, the sparrow on the other side perched on a bamboo cane, its head turned towards another butterfly; both sides embellished with large white flowers including chrysanthemum, daisies and prunus blossoms; the foot and neck with shaped borders of brocade patterns in gilt and polychrome enamels; the base signed *Dai Nihon Kyoto Kinkozan zo*, 47.8cm.

£2,000-4,000



two views



**489**

**A GOOD JAPANESE KUTANI VASE**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of baluster shape, raised on a flaring foot and with a short neck; delicately painted with a large number of figures collecting seashells on a beach; the foot, shoulder and neck with dense bands of flowers, brocade patterns and other formal designs; signed *Kutani Kaburaki sei, Bizan* underneath, 19.5cm.

£200-300

**490**

**TWO JAPANESE SATSUMA BOWLS**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Both decorated to the well with beauties in mountainous river landscapes, the largest with many chrysanthemum flowerheads to the reverse, the other with a continuous design of butterflies fluttering above flower sprays and with Mount Fuji at the back; one signed *Genzan*, the other *Saizan*; 18.7cm and 15.2cm respectively. (2)

£300-500

**491**

**THREE JAPANESE GOSU SATSUMA PIECES**

MEIJI ERA, 19<sup>TH</sup> CENTURY

One a box and cover of compressed circular form, decorated with stylised scrolling flowers, the base signed *Satsuma yaki Kizan zo* below the Shimazu *mon*; another, a figure of a *shishi* with a drum on its back, fitted with a gilt-metal cover and decorated with *ho-o* birds in flight; and a small bottle vase, with lobed panels of *shishi* and peony alternating with foliate scrolls on a blue ground, 11.5cm, 12cm and 12.6cm respectively. (5)

£400-600

*Provenance: the private collection of a lady and gentleman, Derbyshire.*

**492**

**THREE JAPANESE SATSUMA SAUCERS**

MEIJI ERA, 19<sup>TH</sup> CENTURY

One decorated with two panels respectively depicting beauties in a garden and thatched buildings, reserved on a blue ground, the base signed *Kinkozan*; another painted with a multitude of Noh masks within a border of quatrefoil patterns, the base with an illegible signature; the third decorated with panels of figures in an interior, cranes and precious objects, the base signed *Kyozan* and impressed *Taizan*; together with a Kutani tea bowl, decorated with two panels depicting watery landscapes, the base signed, 10.8cm, 11cm, 10.2cm and 6.7cm respectively. (4)

£300-400

*Provenance: the private collection of a lady and gentleman, Derbyshire.*

**493**

**A JAPANESE SATSUMA KORO BY KINKOZAN**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Unusually shaped as a partially-unrolled handscroll; painted with two panels of elegant figures at leisure, reserved on a deep blue ground decorated with a gilt pattern of *hagoita* bats and balls, the flat cover with a mallet-shaped finial, the base signed *Kinkozan*, 10.5cm. (2)

£600-800

*Provenance: the private collection of a lady and gentleman, Derbyshire.*

**494**

**A COLLECTION OF JAPANESE SATSUMA ITEMS**

MEIJI OR TAISHO ERA, EARLY 20<sup>TH</sup> CENTURY

Comprising: six plates decorated with borders of foliate scrolls and bands of butterflies to the wells, the bases possibly signed *Tashiro*; and a tea bowl with two saucers, decorated with a dense butterfly ground, the bases of the saucers signed *Hattori* below the Shimazu *mon*, 18.7cm, 11cm and 6.2cm. (9)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: the private collection of a lady and gentleman, Derbyshire.*

**495**

**A COLLECTION OF JAPANESE SATSUMA ITEMS**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprising: a bowl decorated to the interior with beauties and children by a river, the exterior painted with flowers and butterflies, the base signed *Ryozan*; a hexagonal bottle vase, with figures in interiors, the base with an illegible signature; a small jug, with lobed panels of figures by a watery landscape, reserved on a ground of flowers and brocade panels, the base possibly signed *Shuzan*; a slender baluster vase with Ebisu on a carp surrounded by many boys, reserved on a ground of butterflies and brocade squares; and a small vase with beauties and a boy in a garden and elegant figures in an interior, reserved on a ground of flowers and bamboo stems with key fret bands to the shoulder and neck, 12.2cm max. (5)

£400-600

*Provenance: the private collection of a lady and gentleman, Derbyshire.*

**496**

**A PAIR OF LARGE JAPANESE SATSUMA VASES**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Each bulbous body decorated with two large panels enclosing many birds and flowers, on a dark navy-blue ground embellished with gilt scrolling tendrils and *mon*, each signed *Dai Nihon Satsuma kuni Fujisan tsukuru*, 31.2cm. (2)

£200-300

**497**

**A JAPANESE SATSUMA TEACUP AND SAUCER BY KINKOZAN**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Decorated with panels enclosing beauties in landscapes and flowers, on a navy-blue ground embellished with further flowers in gilt, both signed *Kinkozan zo* in gilt and the cup also with an impressed mark, 10.5cm and 5cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120





489



490



491



492



493



494



495



496



497





**498**  
**TWO SMALL JAPANESE SATSUMA VASES**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The larger decorated with beauties and children at leisure in a flowering garden, the shoulder with dense brocade patterns, the base signed *Ryozan* below the Shimazu *mon*; the other vase painted with three beauties and a girl beneath trailing blossoms, framed within brocade borders, the base signed *Kinzan*, 12.5cm and 9cm. (2)

£400-600

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



**499**  
**A JAPANESE SATSUMA VASE BY MEIZAN**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The flattened circular body decorated with a continuous design of many birds in flight and amongst flowering branches of chrysanthemum, peony and other blooms, the upper section with lappets enclosing brocade patterns and scrolling tendrils; the base signed *Meizan*, 14.5cm.

£300-500

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



**500**  
**TWO JAPANESE SATSUMA SAKE EWERS AND COVERS**  
 MEIJI OR TAISHO ERA, 20<sup>TH</sup> CENTURY

The first decorated to the sides with a pheasant preening itself among flowering peony, trailing vines and bamboo, the flat cover painted with two sparrows among bamboo stems, with a bamboo handle, the underside of the spout signed *Bizan*; the other of conical shape and raised on three short feet, painted with panels of beauties and boys in a garden, the cover with figures in interiors, with a metal handle, the base possibly signed *Hozan* below the Shimazu *mon*, 13cm and 13.3cm. (4)

£600-800

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



**501**  
**A COLLECTION OF JAPANESE BLUE-GROUND SATSUMA ITEMS**  
 MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprising: a dish decorated with a panel enclosing samurai beneath a maple tree, reserved on a ground of gilt maple leaves, the base signed *Kinkozan* under the Shimazu *mon*; a tall vase painted with a cockerel and hen below a flowering prunus, the other with two birds perched on a wisteria branch, the base with remnants of a *Kinkozan* mark; a rectangular-section vase with beauties and children, the base signed; a small vase with panels of beauties and a girl in a garden, on a scrolling floral ground, the base signed *Kaizan*; a miniature bottle vase, decorated with a beauty and child, the base indistinctly signed; and a pair of miniature cylindrical vases with applied side handles, decorated with panels of elegant figures in interiors, the bases marked *Satsuma* beneath the Shimazu *mon*, together with two wood stands, 18.3cm max. (9)

£400-600

*Provenance: the private collection of a lady and gentleman, Derbyshire.*





502

**A JAPANESE SATSUMA VASE BY OKAMOTO RYOZAN FOR THE YASUDA COMPANY**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The ovoid body raised on a short foot and with a tall flared neck, decorated with a beauty and two children beneath a flowering prunus tree, the neck with a millefleurs design; the base signed Ryozan, with the Yasuda trademark and the Shimazu *mon*, 18.3cm.

£400-600



503

**A JAPANESE SATSUMA VASE BY OKAMOTO RYOZAN FOR THE YASUDA COMPANY**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The flattened bulbous body raised on a short foot and with a wide flaring neck, decorated with many figures in a luxuriant garden and with dense millefleurs design above, the base signed Ryozan underneath the Yasuda trademark and above the Shimazu *mon*, 13.5cm.

£400-600



504

**A TALL JAPANESE SATSUMA VASE BY HOZAN**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The baluster body delicately painted with a *daimyo* and his retinue travelling to Edo for the *sankin kotai*; the winding procession of samurai painted in diminishing sizes creating an impression of perspective; some on horseback, others on foot carrying banners, boxes and other paraphernalia; between dense bands of flowers above the foot and to the shoulder, and with various *mon* and key fret borders; the base signed Hozan under the Shimazu *mon*, 30.8cm.

£500-1,000



505

**A JAPANESE SATSUMA VASE**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Decorated with a panel depicting the warrior Taira no Tsunemasa playing the *biwa* at Tsukubusuma Shrine, with the *kami* of Chikubushima appearing in the form of a dragon; the reverse with another panel enclosing beauties and children at play, all reserved on a floral diaper ground above a key fret border and a dense band of flowers to the waisted foot, the base signed Harukawa, 15.2cm.

£600-800

*Provenance: the private collection of a lady and gentleman, Derbyshire.*





**506**

**A JAPANESE HEXAGONAL KINRANDE-STYLE STACKING BOX**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Painted in overglaze enamels and gilt, the top decorated with four Chinese figures by a table on a balcony, one pointing to a pine tree behind them; the sides decorated with brocade designs, lotus flowers with scrolling tendrils, and *sayagata* patterns, some *kintsugi* gold-lacquer repairs to the flanges, 8.5cm x 10.6cm x 9.3cm. (4)

£200-300

*Provenance: from an English private collection, London.*

**507**

**A JAPANESE HIBACHI (HAND-WARMER) BY KYOMIZU ROKUBEI IV (1848-1920)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Shaped as Okame, the Goddess of Mirth typically depicted smiling and wearing robes with gold leaf details; with a removable lid at the back of her hair; a hexagonal seal mark reading *Sei*, 22.5cm; together with a silk cushion on which she sits, and an inscribed *tomobako* wood box, signed and sealed. (4)

£200-300

*Provenance: purchased from JAN Fine Arts, London, in 2015.*

*See The Victoria & Albert Museum, access. no. 273&LID-1877 for a comparable piece attributed to the Dohachi workshop.*



**508**

**A JAPANESE KINRANDE-STYLE BOWL BY EIRAKU WAZEN / ZENGORO XII (1823-96)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Richly decorated with designs in gilt on a bright coral-red ground; the well painted with four characters conveying the wish for abundance in gold and jade; the cavetto with fish amongst spirals and the reverse with two dragons amongst ruyi-shaped clouds chasing pearls of wisdom, the base impressed *Eiraku*, with a wood stand, 15.4cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250





**509**

**A JAPANESE BOTTLE VASE WITH HANDAKA SONJA**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The *rakan* is depicted wearing loose robes and holding a *ruyi* sceptre, his white dragon writhing around him, its long scaly body encircling the vase; all rendered in raised polychrome enamels and gilt on the olive-green crazed ground, 33.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

**510**

**A JAPANESE CELADON WATERPOT (MIZUSASHI)**

MEIJI PERIOD, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

Modelled as a wooden water bucket with a curved handle, the fitted lid made of two folding parts in lacquer, a two-character mark impressed underneath, possibly for Sozan, together with a tomobako wood box, 9.5cm. (4)

£150-250

*Provenance: from an English private collection, London, purchased in Japan in the 1990s.*

*Longquan celadon waterpots with similar shapes were produced during the Chinese Ming dynasty and may have served as models for this piece.*



**511**

**A JAPANESE ORIBE WARE BASKET**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of irregular shape with a tall loop handle, decorated in underglaze iron with flowers and tendrils, with a thick green glaze dripping to the side, the surface also decorated with impressed flowerhead designs, raised on three short feet, 15.5cm x 25cm.

£150-250





512



513



514



515



516



517

**512**  
**A JAPANESE BIZEN WARE KAKEBANA-IRE (HANGING WALL VASE)**

PROBABLY MEIJI, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

A Japanese earthenware vessel, of tall cylindrical form and with a metal ring for suspension to the side, the surface decorated with a creamy-green and warm iron-brown glaze, with an impressed signature on the side, 15.7cm.

£100-200

**513**  
**A JAPANESE SQUARE SHINO WARE DISH**  
PROBABLY MEIJI, 19<sup>TH</sup> CENTURY

Of rounded square form, with a crazed cream-coloured glaze and painted to the well with a *tama* (sacred jewel) by a branch of pine, the reverse with three short folded feet, 18.7cm; together with an inscribed *tomobako* box. (2)

£150-250

**514**  
**A JAPANESE VASE ATTRIBUTED TO SHOJI HAMADA (1894-1978)**

SHOWA ERA, 20<sup>TH</sup> CENTURY

Of tall cylindrical form with small loop handles to the rim, the body decorated with cream and *tenmoku* glaze to the outside and russet to the interior, the base left unglazed; together with an inscribed *tomobako* wood box, titled, sealed and signed by the artist, and a certificate, 20.5cm. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: an English private collection, Devon.*

**515**  
**A JAPANESE BLACK-GLAZED BOTTLE VASE**

MEIJI OR LATER, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

The tall high-waisted body with splashes of lustrous russet glaze, on a matt silvery-black ground; the rim with a *kintsugi* gold lacquer repair; together with a wood box and cover, 26cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

**516**  
**A LARGE JAPANESE ORIBE DISH**  
EDO OR MEIJI, 19<sup>TH</sup> CENTURY

The shallow dish decorated to the well with geometric designs, stylised sails, floral patterns and tendrils; the surface partially covered with lustrous green and cream-coloured glazes on the reddish body; raised on a short unglazed foot, 39.7cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

**517**  
**A TALL JAPANESE VASE**  
PROBABLY MEIJI, 19<sup>TH</sup> CENTURY

In the style of Otagaki Rengetsu (1791-1875), of elongated waisted shape with an uneven rim, the surface with a cream-coloured crackled glaze and decorated in underglaze blue and brown with tall pines and a poem, the base with an impressed two-character mark, in a *tomobako* wood box, 31cm.

£800-1,200

*Provenance: purchased from Sakoda Antique Gallery, Kobe City, Japan.*



ARTS OF THE  
TEA CEREMONY





# FROM MYRNA MYERS ARTS D'EXTREME ORIENT

## MYRNA MYERS (1939-2012)

Myrna and her husband Sam were important American collectors who fell in love with Paris and decided to move there in the 1960s. Over the following five decades, they amassed over 5,000 oriental works of art, including Chinese archaic jades, Goan ivories, and Japanese lacquer. In 1977, Myrna opened her gallery at 11 Rue de Beaune, on the Left Bank in Paris, where she worked for the next 40 years. One day, Sam and Myrna met Ogawa Yoichiro (1939-2002), the heir to a dynasty of antique dealers, and an expert in oriental ceramics. Following his guidance, they learnt and collected porcelain, lacquerware, and textiles, sometimes acquiring pieces from Ogawa's own collection.

A number of lots offered in this sale were displayed at Myrna's gallery in 1997, as part of an exhibition entitled 'Les Arts de la Cérémonie du Thé' (Arts of the Tea Ceremony).



Myrna Myers in front of her shop at 11 rue de Beaune, Paris

### 518 A JAPANESE KARATSU CHATSUBO (TEA LEAF JAR) MOMOYAMA/EDO, 17<sup>TH</sup> CENTURY

The conical body with a straight neck and four small handles applied to the shoulder; the lower half with a cream-coloured crazed surface, and the upper section with cream splashes on the lustrous-brown ground, 23cm.

£400-600

*Provenance: acquired from Myrna Myers Arts d'Extrême Orient, 11 rue de Beaune, Paris. This very piece is illustrated in Myrna Myers' catalogue entitled 'The Arts of the Tea Ceremony', 1997.*

### 519 A JAPANESE BLACK RAKU CHAWAN (TEA BOWL) EDO PERIOD, 18<sup>TH</sup>-19<sup>TH</sup> CENTURY

The shallow body with a wide mouth and raised on a short circular foot, the surface with a lustrous black glaze and with irregular sides, the unglazed material a warm orange colour, with an impressed seal mark, 12.5cm.

£200-300

*Provenance: purchased from Myrna Myers Arts d'Extrême Orient, Paris, June 1997; a copy of the receipt is available.*

### 520 A JAPANESE BLACK RAKU CHAWAN (TEA BOWL) EDO PERIOD, 18<sup>TH</sup>-19<sup>TH</sup> CENTURY

The U-shaped bowl raised on a short circular foot, the surface with a lustrous black glaze with red splashes, an old paper collection label underneath reading 'VIGNIER 34 rue Laffitte, 2741, Raku 60', 11cm.

£200-300

*Provenance: purchased from Myrna Myers Arts d'Extrême Orient, Paris, June 1997; a copy of the receipt is available. Previously with Charles Vignier (1863–1934), a Symbolist poet and dealer in Asian and African art, who organised the first exhibition of African objects as works of art in France, at Galerie Levesque in Paris. (1913)*

*Exhibited: Myrna Myers Arts d'Extrême Orient, Paris, June-July 1997, 'Les Arts de la Cérémonie du Thé', no.15 in the exhibition catalogue.*

### 521 A JAPANESE BLACK RAKU CHAWAN (TEA BOWL) EDO PERIOD, 18<sup>TH</sup>-19<sup>TH</sup> CENTURY

The tall cylindrical body raised on a short circular foot and with irregular sides, the surface with a lustrous black glaze and small red splashes; an old paper collection label to the base, 11cm.

£200-300

*Provenance: purchased from Myrna Myers Arts d'Extrême Orient, Paris, June 1997; a copy of the receipt is available.*

*Exhibited: Myrna Myers Arts d'Extrême Orient, Paris, June-July 1997, 'Les Arts de la Cérémonie du Thé', no.13 in the exhibition catalogue.*

### 522 A JAPANESE OHI-YAKI RAKU CHAWAN (TEA BOWL) EDO PERIOD, 18<sup>TH</sup>-19<sup>TH</sup> CENTURY

The U-shaped bowl raised on a short foot, the surface with a lustrous russet-orange glaze, the well and reverse with paper collection labels numbered '1259' and '1357', with another collection number underneath written in white '1259', in a silk pouch, 11.7cm. (2)

£200-300

*Provenance: purchased from Myrna Myers Arts d'Extrême Orient, Paris, June 1997; a copy of the receipt is available.*

*Exhibited: Myrna Myers Arts d'Extrême Orient, Paris, June-July 1997, 'Les Arts de la Cérémonie du Thé', no.17 in the exhibition catalogue.*

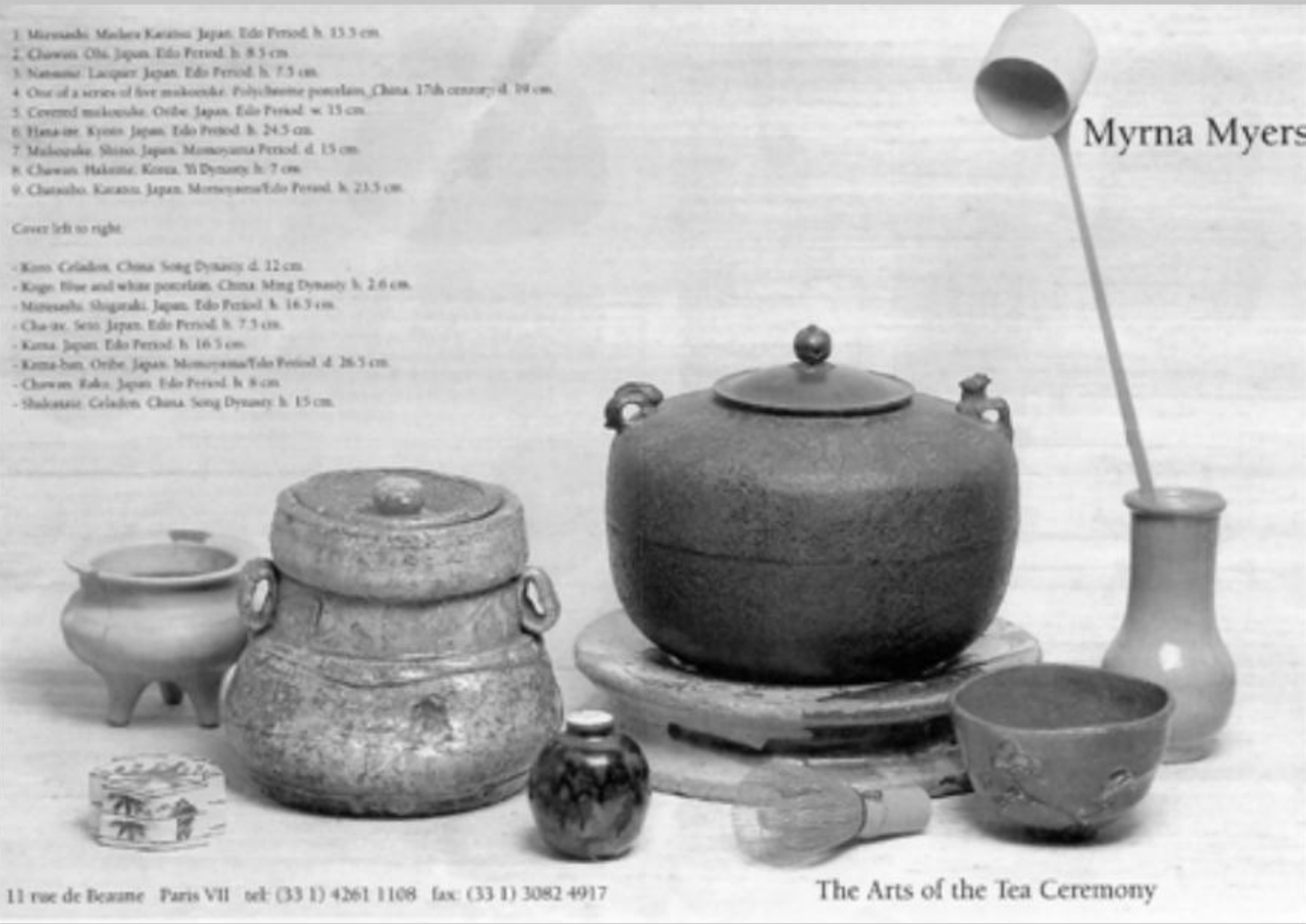
### 523 A JAPANESE BLACK RAKU CHAWAN (TEA BOWL) EDO PERIOD, 18<sup>TH</sup>-19<sup>TH</sup> CENTURY

The tall cylindrical bowl raised on a short circular foot and with an uneven rim, the surface with a lustrous black glaze, with a single character mark to the base, 11.4cm.

£200-300

*Provenance: purchased from Myrna Myers Arts d'Extrême Orient, Paris, June 1997; a copy of the receipt is available.*

*Exhibited: Myrna Myers Arts d'Extrême Orient, Paris, June-July 1997, 'Les Arts de la Cérémonie du Thé', no.13 in the exhibition catalogue.*



Myrna Myers's catalogue dedicated to the Arts of the Tea Ceremony





518



519



520



521



522



523





524



525



526



527

**524**  
**A JAPANESE KI-SETO CHAWAN (TEA BOWL)**  
PROBABLY EDO, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

Of tall rhomboid shape and raised on a short foot, the sides decorated with a crackled warm yellow glaze and with creamy-white splashes, the base with a paper label reading 'Seto, Ki-Seto', 10.5cm.

£150-250

**525**  
**A LARGE JAPANESE SHINO WARE MIZUSASHI (FRESH WATER URN)**  
PROBABLY MEIJI ERA, 19<sup>TH</sup> CENTURY

The ovoid waisted body covered in a cream-coloured crackled glaze, each side with a faint underglaze-blue decoration, one area resembling an *ebi* (shrimp); with two handles applied to the shoulder and a black lacquer lid, 20.5cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-400

*See The Metropolitan Museum of Art, New York, access, no.2019.193.55a, b, for a mizusashi of similar shape*

**526**  
**A JAPANESE MIZUSASHI (FRESH WATER URN)**  
MEIJI ERA, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

In the style of Otagaki Rengetsu (1791-1875), the tall ovoid body with a ribbed surface and a cream-coloured crackled glaze, decorated in underglaze blue with a poem, the characters extending onto the ceramic lid, 14cm; in a *tomobako* wood box. (3)

£400-600

*Provenance: purchased from Sakoda Antique Gallery, Kobe City, Japan.*

**527**  
**TWO JAPANESE BOWLS**  
EDO/MEIJI, 19<sup>TH</sup> CENTURY

The larger piece an example of *e-garatsu* ware, with an uneven rim and decorated with overlapping circles to the well and cavetto, the foot left unglazed, 22.2cm; the other a cream-coloured *raku chawan*, raised on a short flared foot, with two stamped marks underneath possibly for Raku XI Keinyu (1817-1902), 14.1cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-400





528



530

**528**  
**A JAPANESE CUP ATTRIBUTED TO KIYOMIZU ROKUBEI VI**  
**(1901-80)**

PROBABLY SHOWA, 20<sup>TH</sup> CENTURY

Raised on a short foot and with a faceted lower section, painted with stylised red crabs both inside the rim and to the exterior, the base with a Rokubei impressed mark, 7.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

**530**  
**A JAPANESE BAMBOO TEA SCOOP BY ITO TESSEKI**  
**(ACT. 1890-1912)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Finely carved with a still life depicting a basket of persimmon underneath a rocky outcrop, with *reishi* fungi and bamboo growing to the side and above; inscribed *Hyakuji nyoi, Tesseki to* (Carved by Tesseki, One Hundred Things come true as you wish), and possibly sealed *Koshin*, 21cm x 6cm; with a *tomobako* wood box inscribed *Charyo, Tesseki saku* (a tea scoop for green tea leaves, made by Tesseki), with the seals *Tesseki* and another. (2)

£400-600



529



531

**529**  
**A JAPANESE BLUE AND WHITE**  
**CHAWAN BY OGATA SHUHEI**  
**(1788-1839)**

EDO PERIOD, 19<sup>TH</sup> CENTURY

The U-shaped bowl raised on a short square foot with a cream crackled glaze, the well painted with a lantern suspending from a pine tree, the exterior with figures and calligraphy, depicting a scene from the Kabuki play *Chushingura*; the base with a faint two-character signature, 14.5cm.

£200-300

*Provenance: from an English private collection, London.*

*Cf. S Jenyns, Japanese Porcelain, pl.115A for a closely related bowl by Ogata Shuhei with similar decoration, formerly in the W W Winkworth Collection. Also see the Montreal Museum of Fine Art, the Collection of Sir William Van Horne, access. no.1944.Ee.20 for another similar bowl purchased from Yamanaka in 1899.*

*The scene depicted takes place in a tea house in Kyoto, where Oishi Kuranosuke (the leader of the Forty-Seven Rōnin) pretends to indulge in debauchery in order to deceive his enemies, whilst plotting the revenge of his late master.*

**531**  
**A JAPANESE GLASS NATSUME (TEA CADDY) BY KUROKI KUNIAKI**  
**(B.1945)**

HEISEI PERIOD, 20<sup>TH</sup> CENTURY

Of typical shape, the handblown glass body decorated with gold and silver leaf, and with orange and green glass droplets on the turquoise ground, the rims with metal mounts; signed to the base *Kuniaki*, 7cm; with an inscribed *tomobako* wood box, titled and signed by the artist. (3)

£400-600





**532**  
**A JAPANESE VASE BY TOKUDA YASOKICHI III/ MASAHIKO**  
**(1933-2009)**

HEISEI ERA, 20<sup>TH</sup> CENTURY

The bulbous body with a tall twisted neck and a short straight foot, decorated with a deep blue-green glaze and with paler streaks, the base signed *Kutani Masahiko* underneath, 21.8cm; with an inscribed *tomobako* wood box, signed and sealed by the artist. (2)

£300-500



**533**  
**A JAPANESE VASE BY TOKUDA YASOKICHI III/ MASAHIKO**  
**(1933-2009)**

HEISEI ERA, 20<sup>TH</sup> CENTURY

The bulbous body with a delicate flaring neck, decorated with a deep blue-green glaze with paler streaks, the base left unglazed; signed *Kutani Masahiko* underneath, 15.5cm; with an inscribed *tomobako* wood box, signed and sealed by the artist. (2)

£300-500

*See the Metropolitan Museum of Art, New York, access. no.2001.734 for another example of a spherical vase by Masahiko.*



**534**  
**A JAPANESE GLASS VASE BY KUROKI KUNIAKI (B.1945)**  
 HEISEI PERIOD, 20<sup>TH</sup> CENTURY

The bulbous body raised on a rounded foot, with a tall flared neck and scrolling handles applied to the shoulder; the blown glass is decorated with platinum leaf and a variety of colourful details including millefiori cane inclusions; signed to the base *Kuniaki*, 19.5cm; with an inscribed *tomobako* wood box, titled and signed by the artist. (2)

£1,000-1,500

*See Bonhams New York, 4th June 2008, lot 1393, for another example of a blown glass vase with applied handles by Kuniaki. See also Christie's London, 29 October 2013, lot 50, for another example.*



JAPANESE  
LACQUERWARE

Lot 549 detail





two views

535

### A JAPANESE NANBAN GOLD AND BLACK LACQUER CABINET

MOMOYAMA PERIOD, 16<sup>TH</sup>/17<sup>TH</sup> CENTURY

Of rectangular form, with a drop-front hinged door opening to reveal nine variously-shaped drawers; all decorated in gold *hiramaki-e* lacquer and *raden* (mother of pearl) inlays; the front with two *ho-o* birds amongst paulownia and flowering peony; the top, sides and back with further designs of flowers and fruiting vines, and the inside richly embellished with similar leafy tendrils; the copper fittings and side loop handles with further floral designs and tendrils, 38cm x 63cm x 34.5cm. (10)

£3,000-5,000

Provenance: formerly an English private collection in Sussex, acquired in the 1990s.



two views

536

### A JAPANESE GOLD AND BLACK LACQUER CABINET

EDO PERIOD, 17<sup>TH</sup> CENTURY

For the European market, of square form with double doors opening to reveal an arrangement of two long and four short drawers and a further lockable drawer, the exterior decorated with gold *hiramaki-e* and *takamaki-e* lacquer with *kirikane* detailing on a black ground, depicting watery landscapes with thatched villages and pavilions underneath birds in flight; the interior decorated with floral sprays and insects in gold *hiramaki-e* lacquer, the copper escutcheon chased with a rocky landscape, pavilions and flowering plants, the fittings and side loop handles with foliate scrolls, together with a key, 32.5cm x 30.5cm x 30.5cm. (9)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£500-800

Provenance: from an English private collection, Sussex.

Cf. Å Setterwall, S Fogelmarck and B Gyllensvärd, *The Chinese Pavilion at Drottningholm*, p.153 for another square lacquer cabinet dated c.1600.



537

**A LARGE JAPANESE GOLD AND BLACK LACQUER COFFER**

EDO PERIOD, 1680-1730

For the European market, of rectangular form with a domed cover; decorated in gold *takazogan* raised enamels with lotus flowers and scrolling tendrils; the metal mounts embellished with further floral patterns; raised on a European stand, the coffer 50cm x 45.7cm x 99.8cm, 90.5cm x 49cm x 102.5cm overall. (2)

£2,000-4,000

Cf. O Impey & C Jörg, *Japanese Export Lacquer (1580-1850)*, p.182, no.431, for a large dish with comparable raised gold lacquer decoration of peony sprays on a black ground at the Ashmolean Museum, Oxford.





# A LARGE AND IMPRESSIVE NANBAN COFFER

538

## A LARGE JAPANESE GOLD AND BLACK LACQUER NANBAN COFFER

MOMOYAMA PERIOD, 16<sup>TH</sup> CENTURY

Of typical rectangular shape with a domed hinged cover, decorated with gold *hiramaki-e* botanical motifs on a black *roiro* ground with flowers and leaves detailed in *raden* (mother of pearl) inlays; the front panel with flowering peony and *kiri* (paulownia), the cover with *sakura* (prunus blossom) issuing from a central stem meeting trailing *kuzu* (kudzu vines) that continue down the back panel; the right and left side respectively with trailing stems of *asagao* (morning glory) and *kikyo* (Chinese bellflower) with *kuzu*; all framed within borders of inlaid *shippo-tsunagi* (linked cash), the gilt-copper fittings to the corners and the two escutcheons to the front chased with further flowers and plants on, a *retten* granulated ground; the sides applied with gilt-copper loop handles, the inside lacquered black with the cover interior decorated with gold *hiramaki-e* scrolling *kuzu* tendrils with leaves inlaid with *raden*, 65.5cm x 108.5cm x 48cm.

£20,000-40,000

Provenance: the collection of a Gentleman, from an Oxfordshire Country House.

Rectangular domed coffers of this type were among the earliest Japanese designs to be made exclusively for the Western export market, in production during the Momoyama period (1573-1615). Traded mainly through Portuguese merchants at this early date, they can be found inventoried in the property of European royalty and aristocrats, such was their value, and count among the earliest recorded pieces of Japanese lacquer in the West. In fact, of the first three lacquer pieces documented in Europe, two are chests of this type: one presented to King Gustaf II Adolf of Sweden and still in Gripsholm Castle, Stockholm; the other gifted to the Monasterio de las Descalzas Reales, Madrid, where it is housed to this day. The term Nanban itself references the foreign demand for these pieces, literally translating as 'Southern barbarian'. Originally used to designate Chinese and Southeast Asian traders, this label began to be applied to Europeans with the arrival of the Portuguese in Japan in 1543. The foreign nature of the design, quite different from indigenous furniture shapes made for the domestic market, is also highlighted by the invented nature of the Japanese term coined for this type of coffer, referred to as *kanabokogata*, or 'box of fish-sausage shape'.

Dense decoration in *maki-e* lacquer with *raden* inlay, generally featuring the element of scrolling tendrils, is the most recognisable characteristic of early Nanban coffers, as seen in the present lot. This rich design was popular with the European market, as it showed off the novelty of lacquer with its hardness and lustre finish to best effect, emphasising its luxury appeal. Less visible areas, such as the interior and base, were simply lacquered black, usually with the addition of *kuzu* tendrils to the inside of the cover, as found in the piece offered here. This style would remain in fashion until the 1630s, when the Dutch take-over of the Japanese export market through the VOC would lead ever increasingly to the production of flat-topped chests. A group of comparable Momoyama-period coffers showing these early features is illustrated in Jorge Welsh, *After the Barbarians: Namban Works of Art for the Japanese, Portuguese and Dutch Markets*, pp.316-323, nos.41-44. Further related coffers are also discussed and illustrated in O Impey and C Jörg, *Japanese Export Lacquer 1580-1850*, pp.147-157.



back

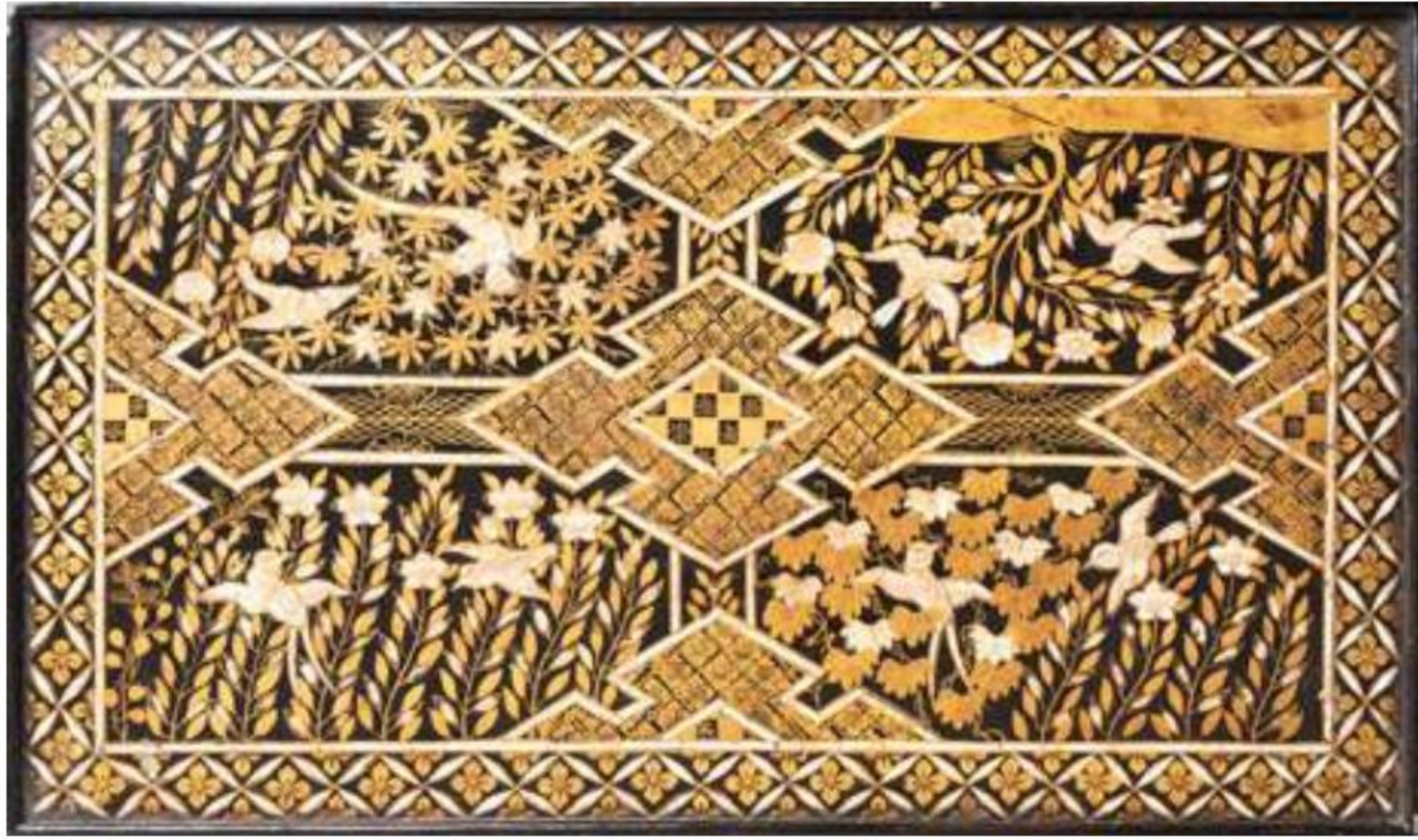


side









539 top



539 side

**539**

**A JAPANESE NANBAN-STYLE LACQUER BUNDAI (WRITING TABLE)**

EDO OR MEIJI, 19<sup>TH</sup> CENTURY

Of rectangular shape, with a flaring scalloped apron and raised on four cabriole feet; the surface densely decorated in *hiramaki-e* gold lacquer and mother of pearl inlays (*raden*) on the black *roiro* ground; the top with four panels separated by lozenge-shaped cartouches enclosing floral patterns; all four sections with birds in flight amongst various blossoms and foliage, 17.5cm x 54.5cm x 33cm.

£800-1,200

Cf. J Welsh, *After the Barbarians*, pp.84-87 no.12, for a related table with comparable decoration.



540



541



**540**

**A RARE AND UNUSUAL JAPANESE LACQUER FUBAKO (LETTER BOX)**

POSSIBLY EDO, 17<sup>TH</sup>/18<sup>TH</sup> CENTURY

Of rectangular *kabusebuta* (overlapping lid) shape, decorated with thick white, red and black raised lacquer on the gold ground, imitating the *kinkarakawa* (gold Chinese leather) technique; the box with two circular fittings in gilt metal each attached with a loose ring, and the inside decorated in *nashiji*, with a crane-shaped *mon*, 31cm x 13cm x 9cm. (2)

£400-600

**541**

**TWO JAPANESE GOLD AND BLACK LACQUER KODANSU (CABINETS)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Both of rectangular form and decorated in gold and silver *hiramaki-e* lacquer with metal fittings chased with foliate scrolls; the larger with nine drawers of different sizes, applied with variously-shaped tortoiseshell plaques decorated with designs of landscapes, birds and flowers rendered in gold and silver lacquer; the recessed drawers embellished with Mount Fuji, and the lower drawers with prunus on a cracked-ice ground; the smaller *kodansu* with a sliding door above an arrangement of five drawers, decorated with lacquer roundels depicting wisteria, prunus, peony, trailing vines and other plants; 55cm x 53cm x 31cm and 35cm x 35.5cm x 27.8cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400





542 top and inside of the lid



542 side

**542**

**A JAPANESE LACQUER BUNDAI (WRITING TABLE) AND MATCHING SUZURIBAKO (WRITING BOX) AFTER OGATA KŌRIN**

MEIJI OR LATER, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

In Rimpa style, the table of standard form with *fudegaeshi* (raised sections to the sides), raised on four shaped legs and mounted with metal fittings embellished with scrolling tendrils; the writing box with rounded corners; both decorated with deer under maple trees and by a stream, all rendered in gold *hiramaki-e* and inlaid in lead and mother-of-pearl *raden takamaki-e* on the black *roiro* ground; the reverse of the cover decorated with a full moon above hills cloaked in mist, depicted in gold *takamaki-e*, silver, and mother of pearl on the *nashiji* ground, signed *Kōzan* above a red seal mark; with an inner tray, an ink stone and a fitted *suiteki* water dropper modelled as two men fighting a tiger; the table 14.3cm x 61cm x 34.7cm, the writing box 7.5cm x 22.8cm x 25.5cm. (6)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

**543**

**TWO LARGE JAPANESE LACQUER BUNKO (DOCUMENT BOXES)**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Both of rectangular shape, the largest one in the style of Ogata Kōrin, with an inner tray and decorated to the top with a large spray of flowering chrysanthemum, rendered in gold *takamaki-e* and *nishigi* lacquer, with *raden* mother of pearl and metal inlays, the reverse of the cover with a large pine tree over a stream, signed *Kōrin* and sealed *Hoshuku*, the sides and interior in *nashiji*, 14cm x 32.5cm x 41.5cm; the other box with a large sunflower expending from the side on to the cover, in silver and gold *hiramaki-e* and *nashiji* on the black *roiro* ground, 14cm x 22.5cm x 27.5cm. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: from an English private collection, Sussex.

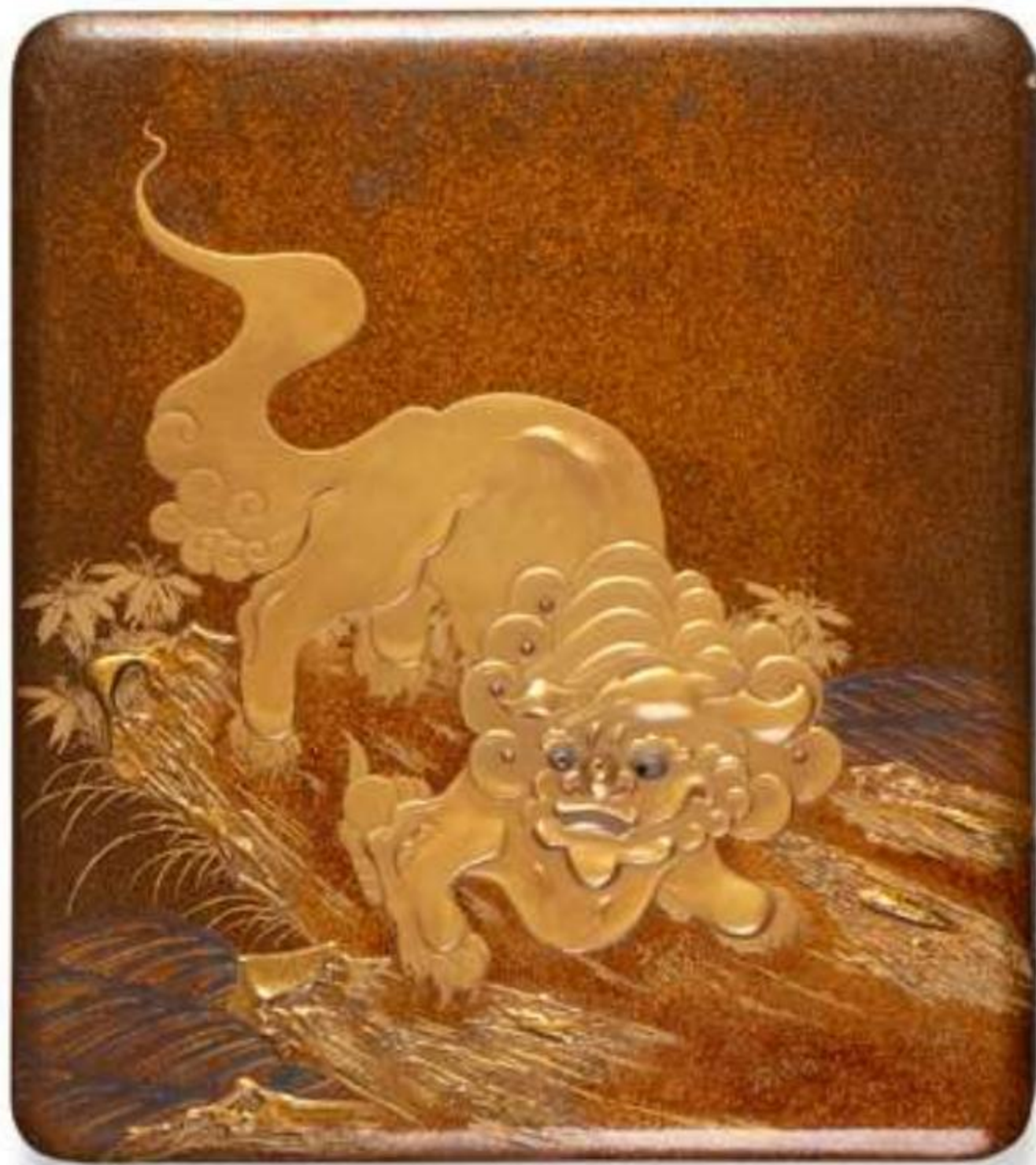


543 top



543 inside of the lid





inside of the lid

544

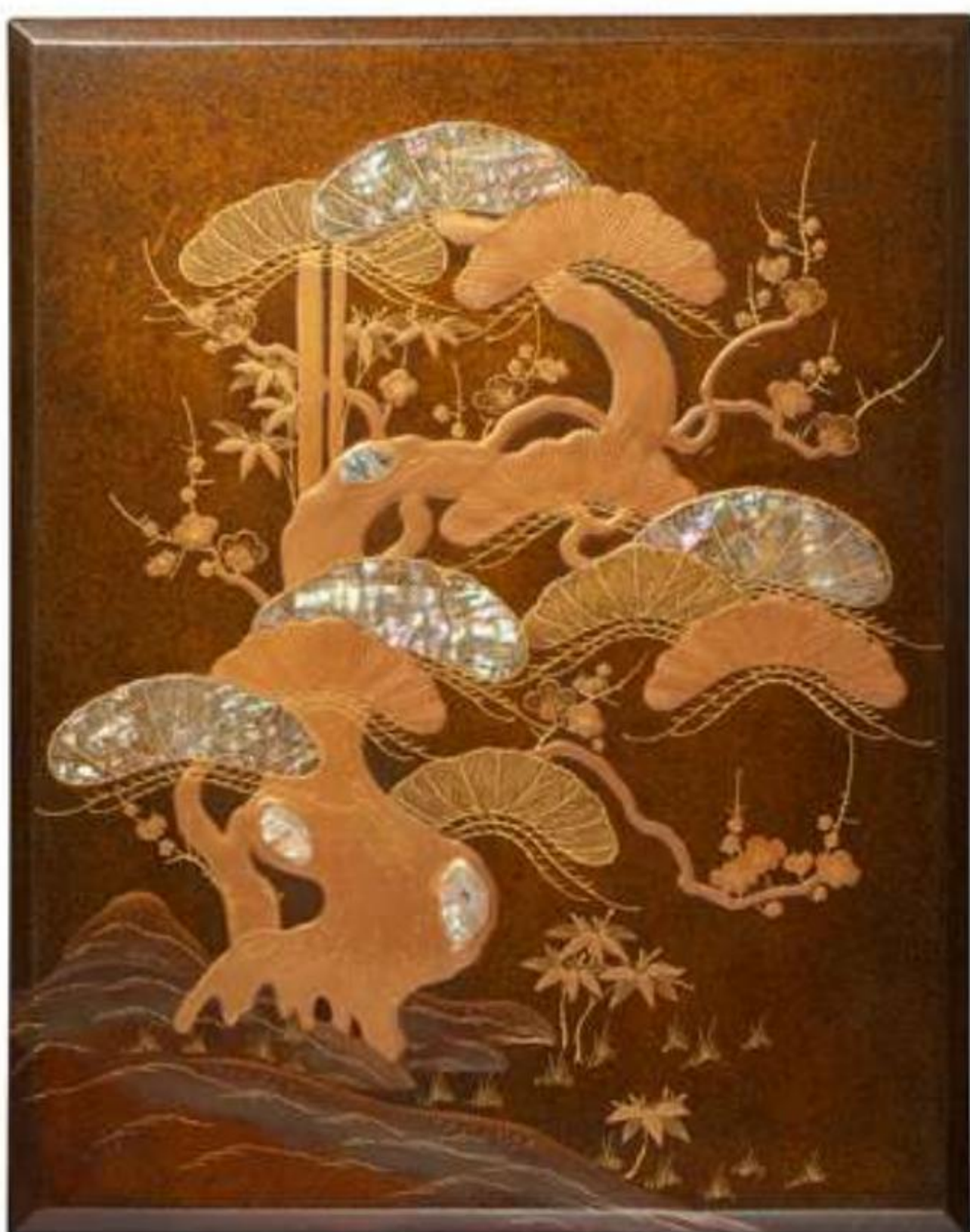
**A JAPANESE GOLD LACQUER SUZURIBAKO (WRITING BOX)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The rectangular box of *kabusebuta* (overhanging lid) type, the cover decorated with a large *shishi*, the lion dog standing four-square on a rocky outcrop by a stream; rendered in gold and silver *takamaki-e*, *hiramaki-e* and *kirikane* lacquer on the *nashiji* ground; the reverse of the cover with the courtesan Eguchi no Kimi depicted as Fugen Bosatsu, the beauty seated on a large elephant and wearing an ornate kimono with *mon* rendered in mother of pearl; the inner tray decorated with a kaleidoscope of butterflies and with a fitted cloisonné gourd-shaped water dropper, 5cm x 21.8cm x 24.5cm. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400



inside of the lid

545

**A JAPANESE RIMPA SCHOOL GOLD LACQUER BUNKO (DOCUMENT BOX)**

MEIJI OR LATER, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

In the style of Ogata Kōrin, the large rectangular box and cover with an inner tray, the top decorated with a large pine tree, prunus and bamboo, all rendered in gold *hiramaki-e*, *kirikane* and with mother of pearl *aogai* inlays on the *nashiji* ground; the reverse of the cover with large nets caught in a stream by tall reeds, signed Kōrin and sealed Hoshuku; the sides and interior in further *nashiji* lacquer, 13cm x 32.5cm x 41cm; in a *tomobako* wood box inscribed *Hakogaki*. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



# AN UNUSUAL JAPANESE LACQUER SUZURIBAKO WITH PORTUGUESE FIGURES



top



side

546

## A RARE JAPANESE NANBAN-STYLE SUZURIBAKO (WRITING BOX) WITH PORTUGUESE FIGURES

PROBABLY EDO OR MEIJI, 19<sup>TH</sup> CENTURY

Of unusual tall rectangular shape, the lid decorated with two European figures wearing balloon-like *bombacha* pantaloons and tall brimmed hats, one holding a red *tabako-ire* (tobacco pouch) or brazier and the other with a small dog on a lead; all rendered in gold, silver and polychrome *takamaki-e* lacquer on the shagreen (shark or ray skin) ground; the lid opening to reveal a metal teapot-shaped *suiteki* (water dropper) and an ink stone; the front of the box with four drawers of various sizes with small metal pull handles, the inside of the drawers decorated in *nashiji* lacquer; the longer sides of the box painted with large three-masted ships with unidentified flags, 20cm x 18.5cm x 29cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600





547 top

**547**

**A LARGE JAPANESE GOLD LACQUER HIROBUTA (PRESENTATION TRAY)**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

By the Sakakyu Lacquerware Company of Honpo; of rectangular form with straight sides, decorated with four roundels variously made of leafy bamboo, flowering branches of prunus, narcissi and chrysanthemum, in gold and coloured *hiramaki-e* on the *nashigi* ground, with some details rendered in *raden* (mother of pearl

inlays), signed *Saito* at the back; 5cm x 76cm x 45.5cm; together with a *tomobako* wood box, inscribed with 'Four gentlemen Hanamaru *maki-e* Wajima lacquer, wide tray, *Saito* family'. (2)

£300-500

Provenance: an English private collection, Somerset, purchased in Japan.



547



548

**548**

**A JAPANESE GOLD, SILVER AND BLACK LACQUER BUNKO (DOCUMENT BOX)**

TAISHO OR LATER, 20<sup>TH</sup> CENTURY

Of rectangular shape with rounded corners and an overlapping cover, decorated with the Four Gentlemen (plum blossom, orchid, bamboo, and chrysanthemum), the stylised flowers rendered in *hiramaki-e* on the black *roiro* ground, the inside in *nashiji* and with metal mounts, 6.5cm x 21cm x 27.5cm; in a *tomobako* wood box inscribed *Shikunshi makie, tebako, Tonami Sosai zo* (Made by Tonami Sosai II, 1918-2004, a small box, decorated with the design of four gentlemen flowers). (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

Provenance: from the Milne Henderson Collection of Japanese Art.



549

**549**

**A LARGE AND FINE JAPANESE GOLD, SILVER AND BLACK LACQUER HIROBUTA (PRESENTATION TRAY)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

The sizeable rectangular tray with rounded corners and decorated with *karuta*, the playing cards scattered on the lustrous black ground, decorated with various poets from the *Ogura Hyakunin Isshu* (The Anthology of the One Hundred Poems), with excerpts from *waka* poems and other diverse patterns, all rendered in a variety of lacquer techniques including *hiramaki-e*, *kinji*, *kirikane*, and *nashiji* on the black *roiro* ground, one card with mother of pearl inlays, 55cm x 40cm x 6cm; in a *tomobako* wood box inscribed by the collector *O hirobuta, ichi, Gotsuji, Hamada jugu* (a tray for formal presentation to present gifts or other precious items, one item, belonging to Hamada Family, at Itsutsuji of Kyoto), and *Meiji sanjuninen I jugatsu yokka kotomu* (purchased on the 4th day of October, Meiji 32, 1899, in the Year of Wild Boar). (2)

£800-1,200

The poets depicted are Priest Sojo Henjo, Ise no Taifu, Councillor Asukai Masatsune, and Fujiwara no Tadahira (Teishin). Some of the poems depicted include:

- Ama tsu kaze kumo no kayoiji fuki-toji yo, otome no sugata shibashi todomen (*Breezes of Heaven, their blow closed the pathway through the clouds, to prevent those heavenly dancers from returning home for a little longer*);
- Inishie no, Nara no miyako no, Yaezakura, Kyō kokonoe ni, Nioinuru kana (*The double cherry trees, of the ancient capital, Nara, today must extend their fragrance, to the Imperial Palace.*)
- and another, reading as 'The autumn winds blow through Mt.Yoshino to hail the darkness. The coldness of this town, once the capital, chills one to the bone, and even the sound of someone striking cloth on a board makes me shiver'.





550

**550**  
**THREE JAPANESE LACQUER JUBAKO (PICNIC BOXES AND COVERS)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Two forming a set, each with two tiers and a lid, both decorated with cresting waves in gold and silver *hiramaki-e* lacquer against a black *roiro* ground, the inside lacquered brown; the other a four-tiered rectangular box and cover decorated with fans embellished with chrysanthemum, prunus and other plants in gold *hiramaki-e* and brown *nashiji* lacquer with *kirikane* detailing against a black *roiro* ground, the inside lacquered red; 35cm x 25cm x 23.5cm max. (11)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500



551

**551**  
**TWO JAPANESE LACQUER BUNKO (DOCUMENT BOXES AND COVERS)**

MEIJI OR LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The largest decorated in gold *hiramaki-e* and *kinji* lacquer on the black *roiro* ground, with roses and leafy tendrils, 17.5cm x 33cm x 42.5cm; the other with many silver prunus flowers, 9.8cm x 21cm x 28.8cm. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



552

**552**  
**TWO JAPANESE LACQUERED WOOD TRAYS BY TAKAI TAIREI (1880-1971)**

MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Both of rectangular shape with rounded corners, lacquered in gold *takamaki-e* with *tetsusabinuri* texture over a polished wooden ground, both signed *Tairei* in gold lacquer; each with an inscribed *tomobako* wood box, the largest tray 38cm x 25.8cm. (4)

£600-800

*Takai Tairei was a student of Ikeda Taishin (1825-1903), the renowned pupil of Shibata Zeshin. He also studied under Akatsuka Jitoku (1871-1936) to whom his elder sister, Takai Kei (1877-1946) was married.*

**553**  
**A JAPANESE THREE-TIER LACQUER JUBAKO (PICNIC BOX AND COVER)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of tall rectangular shape with tiers of various sizes, the sides and cover all decorated in *hiramaki-e* and *kirikane* with pine, bamboo and prunus on the black *roiro* ground; a stream meandering to the side, and with further flowers and grasses on its banks, 21.1cm x 11.8cm x 20.9cm. (4)

£400-600

*Provenance: an English private collection, Somerset, purchased in Japan.*



553





554

**A JAPANESE LACQUER SAGEJUBAKO (PICNIC SET)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Of typical rectangular form, including a four-tier box and cover, a red lacquer dish, a drawer and a box and cover with two apertures for the pewter bottles; embellished with chrysanthemums amongst crashing waves, rendered in *hiramaki-e* on the *roiro* lacquer ground, 35cm x 34.7cm x 20.3cm. (12)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

555

**A PAIR OF JAPANESE LACQUER STANDS AND TRAYS SETS**

MEIJI OR LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The square trays decorated with fans enclosing various flower sprays, rendered in gold and silver *nashiji* and *togidashi-e* lacquer on the black ground; all four pieces with the same diaper patterns to the sides, 10.5cm x 30cm x 29cm max; in a fitted *tomobako* wood box. (4)

£300-500

Provenance: an English private collection, Somerset, purchased in Japan.



556

**A SET OF THREE JAPANESE SAKAZUKI (SAKE CUPS) AND A KAGETSUDAI (LACQUER STAND)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The cups of various sizes and each raised on a conical foot, all three decorated with a *shishi* in a luxuriant garden, with large peonies and a waterfall in the background, the reverse with pines, all rendered in gold and silver *hiramaki-e* lacquer on the bright coral-red grounds; the stand of rectangular shape, with further peony blooms to the top and a border of auspicious objects and *mon* around the sides, in *hiramaki-e* and *nashiji*, 16.2cm x 17.5cm x 17.5cm max; together with a *tomobako* wood box. (5)

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.







top

557

**A SET OF THREE JAPANESE SAKAZUKI (SAKE CUPS) AND A KAGETSUDAI (LACQUER STAND)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The cups of various sizes and decorated with figures in gold and silver lacquer on the bright coral-red grounds; the stand of rectangular shape, embellished with many cranes and pine trees to the sides, the top with an elderly couple drinking sake, the man observing a *minogame* before him; in gold and silver *hiramaki-e*, *kirikane*, and *nashiji* lacquer on the black *roiro* ground, with four horizontal apertures to the top, the stand 21.5cm x 21.3cm x 21.1cm; together with a *tomobako* wood box. (5)

£400-600



558

**A PAIR OF JAPANESE KAGETSUDAI (LACQUER STANDS)**

MEIJI OR LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Both stackable stands of square form and decorated in gold *fundame* lacquer on the black *roiro* ground, with designs of fans decorated with landscapes, chrysanthemum and branches of pine; the tops in red *urushi* lacquer; 27cm x 39cm x 39cm, and 26.8cm x 35cm x 35cm respectively. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250







559

**559**

**A JAPANESE LACQUER GUNBAI UCHIWA (MILITARY FAN)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

With gilt mounts and decorated in red and brown lacquer, one side inlaid with mother of pearl characters reading as 'The ten directions are without walls, the four quarters are without gates'; the reverse with stylised dragons amongst clouds and flaming wisps; in a *tomobako* wood box, 51.8cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400



560

**560**

**A JAPANESE LACQUER PANEL BY ITAYA KŌJI (1925-2006)**

SHOWA ERA, C.1950

Of rectangular shape, decorated with a striped fish with long fins, rendered in *chinkin* (gold line-engraving) on the black *roiro* lacquer ground, signed with a red seal mark lower right corner, mounted on a fabric frame, the reverse with a paper label with biographical details on the artist, the panel 15.2cm x 21.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



561

**561**

**A JAPANESE LACQUERED WOOD KOTO (ZITHER)**

MEIJI ERA, 19<sup>TH</sup> CENTURY

Of typical arched rectangular shape, the extremities and sides richly decorated with thatched huts in river landscapes, diaper patterns, phoenix, and flowering paulownia trees; all rendered in gold *hiramaki-e*, *kirikane* and *fundame* lacquer on the rich russet ground, some areas embellished with tortoiseshell and with gilt-metal dragon and phoenix ornaments, 189cm x 6cm x 23cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: from an English private collection, Sussex.





562

**562**

**A LARGE JAPANESE WOOD OKIMONO OF TWO TOADS**  
MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Carved from a single piece of wood as two amphibians, the smaller one clambering on the back of the other; both with their eyes stained black; the underside with a two-character signature possibly for *Sukemitsu*, 23cm x 28cm.

£400-600



563

**563**

**A LARGE JAPANESE WOOD OKIMONO OF A TOAD**  
MEIJI OR LATER, 20<sup>TH</sup> CENTURY

The amphibian is depicted squatting, its body boldly carved to suggest the rough skin peppered with warts, its eyes inlaid in black wood; the underside with a long signature reading 'Third Generation of Masanao of Ise', 25cm.

£1,000-2,000



564

**564**

**A JAPANESE LACQUERED WOOD KOBON**  
**(INCENSE TRAY) BY ITO TESSEKI (ACT.1890-1912)**  
MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Shaped as a large banana leaf with wavy edges and a short stalk, the reverse signed *Tesseki* with *kao*, 52cm; with an inscribed *tomobako* wood box, signed and sealed by the artist. (2)

£1,500-2,000





**565**

**A PAIR OF JAPANESE GOLD AND BLACK LACQUER CHOSHI (SAKE EWERS)**

MEIJI OR TAISHO, 20<sup>TH</sup> CENTURY

Each ewer with a flattened gourd-shaped body and a tall bail handle, the lids with metal knobs; both decorated with panels also in the shape of gourds enclosing leafy tendrils and flowers; all rendered in gold *hiramaki-e*, *takamaki-e*, *kirikane* and *nashiji*, each 18cm; in a fitted *tomobako* box inscribed *Hisago gata makie, ki choushi, ittsumi* (A pair of sake ewers, decorated in *maki-e* lacquer in the shape of a gourd). (5)

£600-800

**566**

**A MINIATURE JAPANESE LACQUER HANZO (WATER EWER)**

MOMOYAMA OR EDO, 17<sup>TH</sup> OR 18<sup>TH</sup> CENTURY

The globular body and stepped cover with gold *hiramaki-e* floral roundels against a matt black ground; the spout, rim and foot with metal mounts chased with foliate scrolls against a granulated background and a metal lobed knob to the cover, 12.2cm. (2)

£200-300

*Provenance: from an English private collection, London.*

*See the Metropolitan Museum of Art, New York, access. no.2015.500.2.59a-c for a full-size 17th century lacquer ewer of the same shape in the Florence and Herbert Irving Collection.*



**567**

**A JAPANESE GOLD AND BLACK LACQUER NATSUME (TEA CADDY)**

MEIJI OR LATER, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

Decorated with pine, prunus and bamboo issuing from rockwork, the design extending onto the cover; with two cranes in flight and a *minogame* to the side, all rendered in gold and silver *hiramaki-e*, *nashiji* and *kirikane* lacquer on the black *roiro* ground, 8cm. (2)

£200-300





568

**A JAPANESE LACQUER AND GILT WOOD FIGURE OF NYOIRIN KANNON**

PROBABLY EDO OR MEIJI, 19<sup>TH</sup> CENTURY

The wish-fulfilling *Bodhisattva* of Compassion is depicted with multiple arms, holding the Wish-Granting Jewel before her; she is wearing a tall headdress with metal ornaments and long loose robes opening to reveal her bare chest; she is sitting on a lotus throne raised on a rocky outcrop above a rectangular base, with a tall halo behind carved with spiralling clouds, 29cm.

£800-1,200



569

**A JAPANESE WOOD OKIMONO OF JUROJIN**

TAISHO ERA, 20<sup>TH</sup> CENTURY

The God of Good Fortune depicted standing, holding his gnarled staff in one hand and a peach in the other, with long loose robes and a cap covering his elongated forehead; signed *Kazuaki saku* at the back for Hoshi Kazuaki / Ichimei (act. c.1917), 33.5cm; in a *tomobako* wood box, titled *Jurojin no zo* (A statue of Jurojin) at the front and with a long inscription at the back of the sliding door reading 'This was made by Mr Hoshi Kazuaki / Ichimei of Osaka in Taisho 6 (1917), on 31st of the tenth month, to celebrate Tenchosetsu, the Emperor's long life, a wood carving of God Jurojin, wishing to celebrate a long and felicitous life like Jurojin, inscribed by Niwayama Takemasa'. (2)

£400-600

*The inscription on the box was written by the collector, Niwayama Takemasa (1843-1918), a scholar, Shinto priest, and an official retainer who served the lord of Himeji Domain, Himeji City, Hyogo Prefecture.*

570

**A JAPANESE WOOD FIGURE OF A SHINTO DEITY**

PROBABLY EDO, 16<sup>TH</sup> CENTURY OR LATER

The *kami* is depicted standing on a tall base, wearing a high headdress and holding a tablet before him; with remnants of colour pigments and worn features, 17.5cm.

£150-250







**571**

**A SET OF TEN JAPANESE LACQUER KASHIBON (TRAYS) BY TOKUHIKO**  
TAISHO OR SHOWA, 20<sup>TH</sup> CENTURY

Each of square shape with folded corners; variously decorated with fruits including pomegranates, grapes, beans, bamboo roots and others, depicted in polychrome, gold and silver *hiramaki-e*, *kirikane* and *takamaki-e* lacquer on a green-coloured ground, the edges in red lacquer and the backs in black *roiro*; each signed and sealed *Tokuhiko*, each approx. 22.3cm x 22.3cm; together with a *tomobako* wood box inscribed *Meimei kashibon*, *Tokuhiko* (A set of individual trays for serving sweets, made by Tokuhiko), with the seal Tokuhiko. (11)

£500-800

*Tokuhiko is a Wajima lacquer artist from the Ishikawa Prefecture.*



**572**

**A WOOD AND PORCELAIN PLAQUE**  
19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

In the style of Ogawa Haritsu/Ritsuo, of rectangular shape with a boy playing the flute whilst sitting on a tethered ox, an inlaid ceramic seal mark lower left corner, 37cm x 24.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED  
WITHOUT RESERVE.

£150-250



**573**

**A PAIR OF JAPANESE LACQUERED  
WOOD HIBACHI (BRAZIER)**  
MEIJI ERA, 19<sup>TH</sup> CENTURY

The circular *keyaki* (zelkova) bodies both decorated with flower sprays painted in gold *hiramaki-e*, one with leaves rendered in *raden* (mother of pearl); the insides with copper liners, both 27cm dia. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED  
WITHOUT RESERVE.

£200-300





**574**  
**A SMALL COLLECTION OF TWELVE JAPANESE SAKAZUKI (SAKE CUPS)**  
 TAISHO/SHOWA, 20<sup>TH</sup> CENTURY

Six cups decorated in gold and silver *takamaki-e* on a coral-red ground, comprising two sets of three cups, variously painted with chrysanthemum, butterflies and cranes by a lake; and six cups decorated in gold *takamaki-e* on a coral-red ground, two of larger size and four smaller, variously decorated with cranes and pine, fish, Buddhist emblems and other auspicious objects, 12.6cm max; contained in four *tomobako* wood boxes. (16)

£200-300

*Provenance: an English private collection, Somerset, purchased in Japan.*



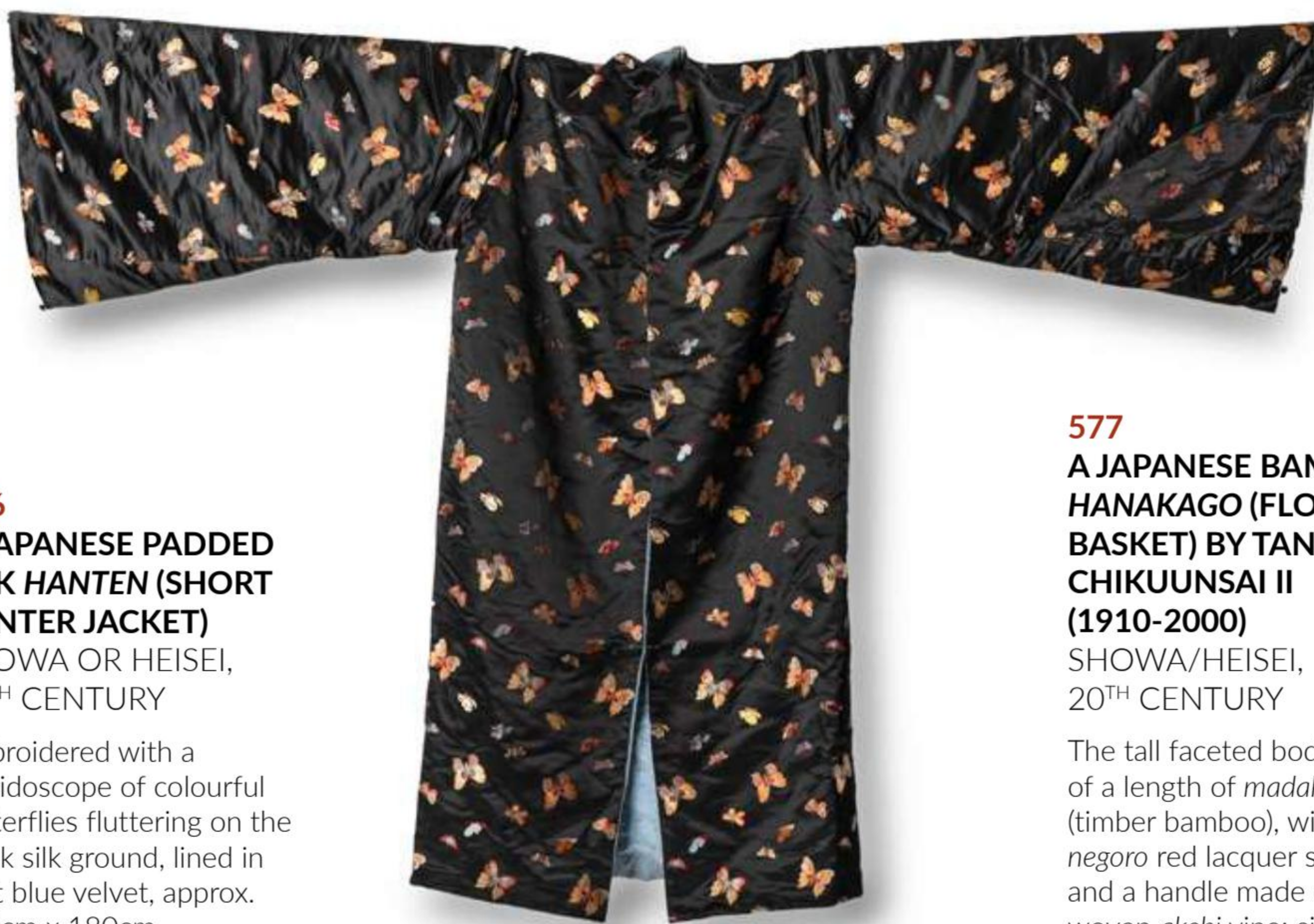
**575**  
**A LACQUER AND GILT BAMBOO TRAY, POSSIBLY RYUKYU ISLANDS**  
 19<sup>TH</sup> CENTURY OR EARLIER

Of circular shape, with remnants of gilt and litharge decoration to the well depicting Chinese figures in a landscape, the rim embellished with bamboo strips woven in loops, together with a fitted silk box, 33cm. (2)

£100-200

*Provenance: from an English private collection, London.*

*See the Sen-oku Hakuko Kan Museum, Kyoto, for a related rectangular tray with similar woven bamboo rim and gold lacquer decoration. Also, see The Metropolitan Museum of Art, New York, access. no. 2015.500.2.5 for a Ryukyu footed tray also decorated with figures in a landscape.*



**576**  
**A JAPANESE PADDED SILK HANTEN (SHORT WINTER JACKET)**  
 SHOWA OR HEISEI, 20<sup>TH</sup> CENTURY

Embroidered with a kaleidoscope of colourful butterflies fluttering on the black silk ground, lined in light blue velvet, approx. 120cm x 180cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250



**577**  
**A JAPANESE BAMBOO HANAKAGO (FLOWER BASKET) BY TANABE CHIKUUNSAI II**  
 (1910-2000)  
 SHOWA/HEISEI, 20<sup>TH</sup> CENTURY

The tall faceted body made of a length of *madake* (timber bamboo), with a *negoro* red lacquer surface and a handle made of a woven *akebi* vine; signed in black lacquer at the back *Chikuunsai tsukuru* (Made by Chikuunsai), 25.5cm; in a *tomobako* wood box, titled *Shuchiku hana-ire*, signed *Tekisuikyo Chikuunsai tsukuru* and sealed *Chikuunsai*. (2)

£400-600

*Provenance: purchased from Yumekoubou, Kyoto, Japan.*





**578**  
**SHOICHI AND COLLEEN SAKURAI**  
 HEISEI ERA, 21<sup>ST</sup> CENTURY

A Japanese wood and rice paper illuminated sculpture entitled 'Curtain', raised on a pine wood stand with short legs, signed in *sumi* ink, seal and inscribed, 33cm x 36cm x 94cm.

£400-600

Exhibited: 'Re-Birth: The Collective Works of Colleen and Soichi Sakurai', 20th February-24th April 2009, TUV Rheinland Forum, Yokohama.

The Sakurais describe this piece as 'hand-whittled wood with pine base; high and low relief created by an old technique of burning the wood and then 'scouring' it with an uzukuri (type of bamboo brush)'.



**579**  
**SHOICHI AND COLLEEN SAKURAI**  
 HEISEI ERA, 21<sup>ST</sup> CENTURY

Two Japanese wood and rice paper illuminated sculptures entitled 'The Bag', both of tall form with a cord attached to the top and each raised on a pine wood stand with short legs, both with two signatures in *sumi* ink and with two red seals, one taller than the other, 79cm x 38cm x 120cm and 54cm x 23cm x 66cm respectively. (2)

£800-1,200

Exhibited: 'Re-Birth: The Collective Works of Colleen and Soichi Sakurai', 20th February-24th April 2009, TUV Rheinland Forum, Yokohama.



**580**  
**SHOICHI AND COLLEEN SAKURAI**  
 HEISEI ERA, 21<sup>ST</sup> CENTURY

Two Japanese wood and rice paper illuminated sculptures, one entitled 'Spirit' and the other 'Continue', both signed in *sumi* ink and each with a red stamp, both with the reverse also signed, sealed and inscribed, the first 89cm x 69cm x 16cm and the other 92cm x 61cm x 16cm. (2)

£500-800





**581**  
**A JAPANESE BAMBOO HANAKAGO**  
**(FLOWER BASKET) BY TANABE**  
**CHIKUUNSAI I (1877-1937)**  
 MEIJI OR LATER, 20<sup>TH</sup> CENTURY

Of bulbous shape with an everted rim and a metal ring for suspension to the side, made of tightly-woven bamboo strips, signed underneath; with an inner lacquered bamboo and copper *otoshi* (water container), 17.8cm; in a *tomobako* wood box. (3)

£500-800

Provenance: purchased from Ura Museum Co. Ltd, Osaka, Japan.



**582**  
**A JAPANESE BAMBOO HANAKAGO**  
**(FLOWER BASKET) BY TANABE**  
**CHIKUUNSAI II (1910-2000)**  
 SHOWA/HEISEI, 20<sup>TH</sup> CENTURY

The waisted body with a wide mouth and a tall loop handle, made of tightly-woven bamboo strips, signed underneath; with an inner lacquered bamboo *otoshi* (water container), 26cm; in an inscribed *tomobako* wood box, signed and sealed. (2)

£400-600

Provenance: purchased from Ura Museum Co. Ltd, Osaka, Japan.



**583**  
**A JAPANESE BAMBOO HANAKAGO**  
**(FLOWER BASKET) BY TANABE**  
**CHIKUUNSAI II (1910-2000)**  
 SHOWA/HEISEI, 20<sup>TH</sup> CENTURY

The tall body with a square base, a loop handle above; made of tightly-woven bamboo strips, signed underneath; with an inner lacquered bamboo *otoshi* (water container), 35cm; in an inscribed *tomobako* wood box, signed and sealed. (3)

£400-600

Provenance: purchased from Yoshika Antique Art, Tokyo, Japan.



584



585

**584**  
**HAYAKAWA SHOKOSAI I (1815-1897)**  
**HAYAKAWA SHOKOSAI II (1860-1905)**  
 MEIJI OR LATER, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

Three Japanese bamboo baskets, all three with circular bodies, two with tall loop handles, all made of bamboo elaborately woven in a variety of patterns, the two smaller pieces inscribed *Shokosai tsukuru kore* for Hayakawa Shokosai I & II; together with two *sumitori* (charcoal baskets), one with a cross-shaped base and a wide circular mouth, the other with a hexagonal body and raised on short feet, the bamboo strips woven in a variety of techniques to produces diverse patterns, with two *tomobako* wood boxes, 28cm max. (5)

£200-300

Provenance: an English private collection, Somerset, purchased in Japan.

**585**  
**A TALL JAPANESE BAMBOO HANAKAGO (FLOWER BASKET)**  
 MEIJI OR TAISHO, 19<sup>TH</sup> OR 20<sup>TH</sup> CENTURY

For *ikebana* (traditional flower arrangement), with a pear-shaped body and a tall loop handle made of a gnarled branch; together with a shallow circular basket with radiating woven patterns, signed underneath, 44.5cm and 25.3cm respectively. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

Provenance: from an English private collection, Sussex.





**586**  
**A JAPANESE LACQUERED-BRONZE DISH AND A LACQUER BOX**  
 MEIJI PERIOD, 19<sup>TH</sup> CENTURY

The dish decorated in gold lacquer and silver, with a central roundel depicting a bridge and pavilions with pine trees in the foreground, within border of scrolling tendrils with butterflies and a band of *seigaiha*, the base signed *Kyoto Okuda sei*; the box and cover in the form of a *karabitsu* (armour chest), with gold *hiramaki-e* floral *mon* and paulownia flowers within *fundame* borders, the gilt-copper mounts engraved with floral scrolls; 24.4cm and 8.8cm x 10.3cm x 14.3cm respectively. (3)

£300-500



**587**  
**THREE JAPANESE LACQUER PIECES**  
 EDO/MEIJI, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

One a *negoro* lacquer *koban* (stand), of rectangular form above a pierced frieze and raised on four scroll feet, applied with metal mounts; another a small lacquered wood *zushi* (portable shrine), the exterior gilded and applied with chased metal mounts, opening to reveal a black lacquer interior with gold *kirikane*, with Buddha Shakyamuni seated on a lotus throne in *dhyanasana*, his hands in *mida no join mudra*; the third a circular lacquer dish decorated with a gilt *fundame* ground and inlaid with three *raden* (mother-of-pearl) peony sprays to the well and four beribboned precious objects to the rim, the underside with a *nashiji* ground; 26.3cm, 10.8cm and 21.7cm respectively. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: from an English private collection, Sussex.*



**588**  
**A COLLECTION OF JAPANESE LACQUERED PIECES**  
 MEIJI OR LATER, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprising: a small three-tier *jubako* (stacking box), two *kogo* (incense boxes) and a pair of rectangular panels, all decorated in gold *hiramaki-e* and other coloured lacquer with various floral patterns, 18cm max. (11)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

*Provenance: from an English private collection, Sussex.*



**589**  
**A JAPANESE LACQUER BOX AND COVER**  
 MEIJI ERA, 19<sup>TH</sup> CENTURY

Of rectangular shape, decorated in gold and silver lacquer with an owl perched amongst cryptomeria trees, all rendered in delicate *kingin bokashi sumie togidashi* on the *rogin-nuri* ground, the interior and base in *nashi-ji*, 4.7cm x 9.2cm x 12.2cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

*Provenance: a private collection, Dorset. By repute, previously in the collection of T B Kitson, an English collector of cloisonné enamel pieces and jades.*



590

**A FINE JAPANESE GOLD LACQUER KOGO (INCENSE BOX AND COVER)**

EDO/MEIJI PERIOD, 19<sup>TH</sup> CENTURY

In the shape of two overlapping fans, both decorated with gold, silver and black *hiramaki-e* horses, the sides with gold and brown *hiramaki-e* precious objects detailed with *kirikane*, the base with a *fundame* ground and the inside with *nashiji*, 8cm. (2)

£500-800

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



591

**A FINE JAPANESE GOLD LACQUER KOGO (INCENSE BOX AND COVER) BY HARA YÖYŪSAI (1772-1845/6)**

EDO PERIOD, 19<sup>TH</sup> CENTURY

Of circular form, the exterior decorated all over with a pattern of gold *hiramaki-e* flowers inlaid with mother of pearl and black lacquer to the centre of each bloom, the cover further decorated with eight naturalistic black *takamaki-e* ants, the base and the interior with a *nashiji* ground, signed *Yoyusai* to the base, 8cm. (2)

£600-1,000

*Provenance: the private collection of a lady and gentleman, Derbyshire.*





NETSUKE, INRO &  
OTHER SAGEMONO





592

**TWO JAPANESE LACQUERED-BAMBOO KISERUZUTSU (PIPE CASES)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Both of *muso-zutsu* form and made of woven strips of bamboo with gold and black *hiramaki-e* lacquer, the first decorated with Hotei in his giant bag of treasures, resting his chin in his hands and holding a large fan, signed *Kosai* at the back; the other with flowering sprays of chrysanthemum tied up with tassels, some details rendered in inlaid *raden*, a two-character signature to the side, possibly for *Sessai*, 22.6cm max. (4)

£800-1,200

593

**A JAPANESE WOOD AND CERAMIC KISERUZUTSU (PIPE CASE)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of *muso-zutsu* form with a metal lining to the rim, one side decorated with a porcelain white elephant with elegant trappings and an ornate caparison, the reverse signed *Chōmin*, 20.5cm. (2)

£200-300

Provenance: the private collection of a lady and gentleman, Derbyshire.

594

**A JAPANESE WOVEN RATTAN KISERUZUTSU (PIPE CASE)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Of *muso-zutsu* form with a *shakudo* lining to the rim, decorated in gold and black *takamaki-e* lacquer, mother of pearl and horn inlays, with a leafy spray of fruiting physalis, the reverse with a lacquer plaque signed *Ikko*, 20cm. (2)

£400-600

Provenance: the private collection of a lady and gentleman, Derbyshire.



592



593



594





595

**595**

**A JAPANESE KISERUZUTSU (PIPE CASE), TABAKO-IRE (TOBACCO POUCH) AND KISERU (PIPE)**

MEIJI ERA, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

The red lacquer case of *muso-zutsu* form, decorated with leafy scrolls and circular motifs including the *yin-yang* and various *mon*; attached to a stag antler *ojime* and to the fabric pouch; the *tabako-ire* with geometric brocade patterns and embellished with a mixed-metal *mae-kanagu* modelled as an insect amongst flowers; with a metal and bamboo pipe, 20.5cm max. (3)

£300-500



596

**596**

**TWO JAPANESE KISERUZUTSU (PIPE CASES)**

EDO/MEIJI ERA, 19<sup>TH</sup> CENTURY

Both of *muso-zutsu* form and made of woven bamboo; one decorated in gold and black *takamaki-e* lacquer, horn and mother of pearl inlays, depicting a pheasant amidst bamboo shoots, the reverse signed *Kosetsu*; the other with a copper lining to the rim, decorated in black, gold and red *takamaki-e* with a village before Mount Fuji, the reverse signed *Toichi saku*; 21.5cm and 20.5cm. (4)

£400-600

Provenance: the private collection of a lady and gentleman, Derbyshire.



597

**597**

**A SMALL COLLECTION OF JAPANESE ITEMS**

EDO AND MEIJI, 19<sup>TH</sup>/20<sup>TH</sup> CENTURY

Comprising: two *shakudo nanako kozuka* (knife handles), one decorated with a warrior on horseback and signed with *kao*, the other with a scowling tiger, signed *Masayoshi / Seiro*; two *kiseruzutsu* (pipe cases), one of *muso-zutsu* form made of tightly-woven rattan and with a painted wood *ojime*, the other naturalistically carved as a bamboo stem; a leather *tabako-ire* (tobacco pouch) with an embossed floral design and a *shakudo* and iron *mae-kanagu* modelled as a prancing hen; a gilt *guri* lacquer four-tier *inro*; and a *manju netsuke*, one side with *Daikoku* and *Kannon* and the other with a *kitsune* and peonies; 22.5cm max. (8)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

Provenance: from an English private collection, Sussex.





598 two views

**598**

**A JAPANESE FOUR-CASE LACQUER INRO, KAJIKAWA LINEAGE**  
MEIJI ERA, 19<sup>TH</sup> CENTURY

Decorated to one side with a crane in flight above rice paddies, the reverse with a smaller bird over further fields, with the silhouettes of hills visible in the distance; all rendered in gold and silver *hiramaki-e* and *kirikane* with details in *nashiji* on the black *roiro* ground, the side signed *Kajikawa saku* with red pot seal *Ei*, 7.5cm.

£200-400



599 two views

**599**

**A JAPANESE SINGLE-CASE COCONUT INRO**  
EDO OR MEIJI, 19<sup>TH</sup> CENTURY

One side carved with two Chinese sages and a child attendant beneath pines, the reverse with a figure on a bridge in a mountainous river landscape, with pavilions nestled amongst the rocky outcrops behind; the inside embellished with fabric decorated with brocade pattern and the rims covered in gold lacquer; with a paper collection label reading 'P&S 7-10-01 w/t' and numbered 25584, 7cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300



600 two views

**600**

**A JAPANESE FIVE-CASE GOLD LACQUER INRO, KAJIKAWA LINEAGE**  
MEIJI ERA, 19<sup>TH</sup> CENTURY

The tall body decorated in *hiramaki-e*, *takamaki-e* and *kinrande* on a *fundame* ground, one side depicting a woman loading a packhorse with another figure leading two laden oxen in the background, the other side with a woman seated by her recumbent ox and with a distant figure by a loaded horse; the interior with a *nashiji* ground, the base signed *Kajikawa saku* above the pot seal *Ei*, together with a glass *ojime*, the inro 9.2cm.

£600-800

*Provenance: the private collection of a lady and gentleman, Derbyshire.*





601 two views

**601**  
**A JAPANESE FOUR-CASE GOLD AND BLACK LACQUER INRO**  
 EDO/MEIJI ERA, 19<sup>TH</sup> CENTURY

The body decorated in *hiramaki-e* and *takamaki-e* on a *roiro* ground, one side with two wrestling mice, the other with three *mitsudomoe* (three-comma) motifs, the interior with a *nashiji* ground, the base signed *Shuho saku*, together with a mixed metal *ojime* and a corozo nut *netsuke* carved as two chestnuts, the *inro* 7.8cm.

£400-600

*Provenance: the private collection of a lady and gentleman, Derbyshire.*



602 two views

**602**  
**A JAPANESE FOUR-CASE GOLD LACQUER INRO BY KOMA KORYU**  
 EDO/MEIJI, 19<sup>TH</sup> CENTURY

The body decorated in *hiramaki-e*, *takamaki-e* and *kinrande* on a *fundame* ground, one side depicting two figures detailed with mother of pearl inlaid faces, the other with a *momiji* (maple) tree, the interior with a *nashiji* ground, the base signed *Koma Koryu saku*, together with a glass *ojime* and a wood *netsuke* carved as a *shishi*, the *inro* 6.3cm.

£600-800

*Provenance: the private collection of a lady and gentleman, Derbyshire.*

*The decoration on this inro may be inspired by the print entitled Momiji no ga (Beneath the Autumn leaves), from the series Genji ko no zu (Genji Incense Pictures) by Utagawa Kunisada (1843-47), which features two very similar figures.*



603

**A FINE JAPANESE SHIBAYAMA INRO, OJIME AND MANJU NETSUKES**  
MEIJI ERA, 19<sup>TH</sup> CENTURY

The five-case lacquer *inro* richly decorated with inlays in *aogai* (mother of pearl), coral, hardstones, stained ivory and tortoiseshell on the *kinji* gold lacquer ground; each side with a bird in flight above chrysanthemum and other flowers, the top and bottom embellished with further flowerheads and scrolling tendrils; the *ojime* and *netsuke* decorated with similar depictions of swallows and other birds also rendered in a variety of inlaid materials, including cloisonné; the *netsuke* with a mother of pearl plaque reading *Shibayama Soichi*; the *inro* 9.5cm.

£6,000-8,000

*Provenance:* the private collection of a lady and gentleman, Derbyshire. Previously in the Charles A Greenfield Collection, no.212. Acquired from Demaree and Dorothy Bess; previously in the collection of William Wilberforce Winkworth who acquired it from the Edward Gilbertson Collection, sold at Glendining and Co, 1917, no. 314.

*Published:*

E Gilbertson, *Selections from the Descriptive Catalogue of Japanese Netsukes and Japanese Miscellanies in the Gilbertson Collection*, no.4809.

Glendining and Co., London, auction catalogue of the E Gilbertson Collection, 1917, no.314.

A J Pekarik, *Japanese Lacquer, 1600-1900: Selections from the Charles A. Greenfield Collection*, The Metropolitan Museum of Art, New York, no. 102, fig. 115.

Eskenazi Ltd, *The Charles A. Greenfield Collection of Japanese Lacquer*, pp.230-231, no. 140.

*Exhibited:* *Japanese Lacquer, 1600-1900: Selections from the Charles A. Greenfield Collection*, The Metropolitan Museum of Art, New York, 4th September - 9th October 1980, no. 102.

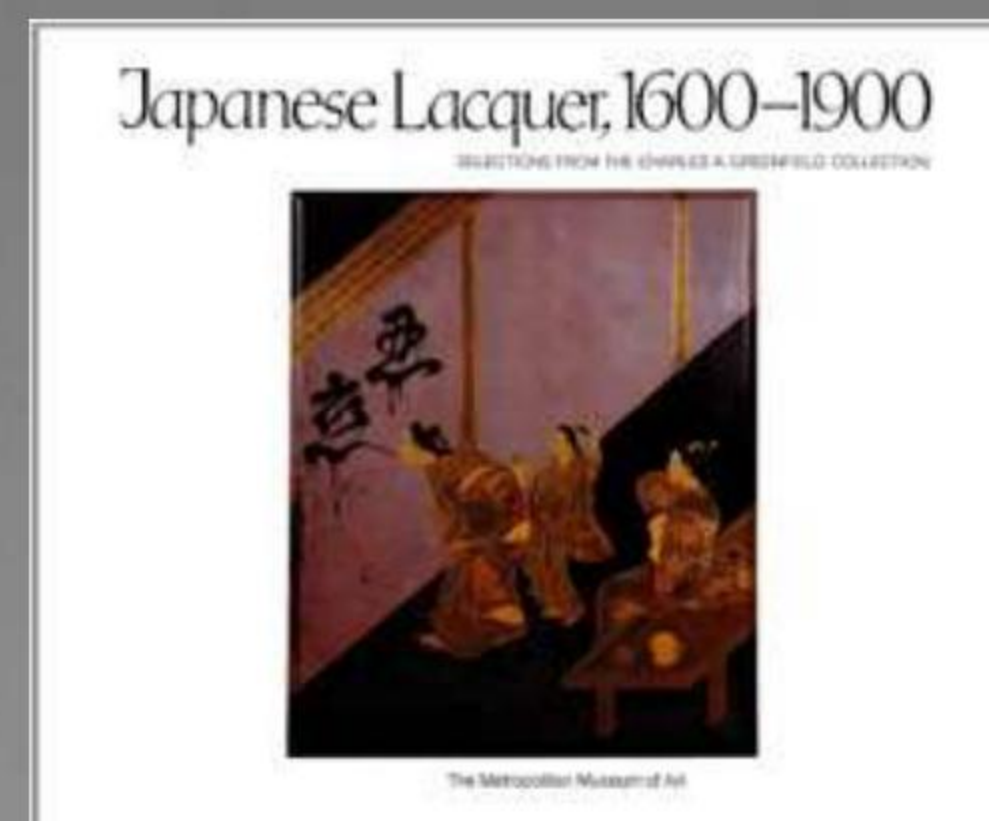
\* This item is offered for sale in accordance with the Ivory Act 2018 and has been assigned an exemption certificate, Ref. No. 6AD61B6E.



Glendining and Co auction catalogue, 1917



Signature



The Metropolitan Museum of Art,  
The Charles A Greenfield collection  
exhibition catalogue



two views, lifesize







604

**604**

### THREE JAPANESE WOOD NETSUKE

EDO AND MEIJI, 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURY

One carved as a small rat gnawing on a chestnut signed *Yoshitomo*; another as a snake ensnaring a large frog, both with their eyes inlaid, signed *Harumitsu*; the third depicting a man lying down, resting his head on his left hand, 5.8cm max. (3)

£300-500

*Provenance: from a private English collection, Heath House, Hampshire. The same collection includes a Louis XVI bureau plat which was originally the working desk of the French Emperor Napoleon III.*



605

**605**

### A JAPANESE UMIMATSU (FOSSILISED WOOD) NETSUKE OF REISHI

EDO OR MEIJI, 19<sup>TH</sup> CENTURY

Carved as an uncut seal, the rectangular base topped with fungi emerging from a rocky outcrop, the side with a minute two-character signature, possibly for *Shozan*, 3.2cm x 4.2cm x 2cm.

£300-400

**606**

### A JAPANESE IWAMI-STYLE BOAR TUSK NETSUKE

HEISEI OR REIWA, 20<sup>TH</sup> OR 21<sup>ST</sup> CENTURY

Carved to one side with a scaly dragon emerging from scrolling clouds, the reverse with a short sword the beast holds in its claws; signed *Umikichi/Umiyoshi* and with a red seal mark reading *Yo*, 10.4cm; with a *tomobako* wood box inscribed *I no ga netsuke, kenryu, Umikichi saku* (A boar's tooth netsuke, with the design of a sword and dragon, made by Umikichi/ Umiyoshi), with the seal *Yo*. (2)

£600-800



606



607

**AN UNUSUAL JAPANESE NETSUKE OF A HIMONO (DRIED FISH)**

EDO PERIOD, 18<sup>TH</sup>/19<sup>TH</sup> CENTURY

The flattened desiccated fish is depicted lying on its side, its mouth wide open and baring its teeth, the body rendered in lacquered wood and shagreen (shark or ray skin) with details highlighted in gilt; the reverse with a smooth wood surface and the *himotoshi* with mother of pearl rings, 10cm.

£1,000-1,500

*Himono was a type of food often eaten on long journeys in 19th century Japan. Gradually it came to symbolise good luck and health, and it became a classic dish eaten at the New Year.*

*See the British Museum, London, access. no.F.1078 for another example of a lacquer, wood and shagreen netsuke of a dried fish, described as being in the style of Ogawa Haritsu (1663-1747).*



reverse



lifesize



# A PRIVATE COLLECTION OF MASK NETSUKE – TO BE OFFERED WITHOUT RESERVE

**608**

## **FIVE JAPANESE WOOD MASK NETSUKE**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

The first depicting Okina, the second Usofuki, the third a horned *oni*, the fourth a trick mask *netsuke* depicting a man and crow, the fifth an angry face with a furrowed brow and a wide grinning mouth, all unsigned, 5.3cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400

*Provenance: from an English private collection, Buckinghamshire.*

**609**

## **λ THREE JAPANESE WOOD MASK NETSUKE**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

One depicting a grimacing Noh mask, the back signed *Ryukei*; another a winking Noh mask, signed *Ryuo* and with a paper label for the Tomkinson Collection no.73; the third depicting Uba, signed *Ryukei* and inscribed *Rōjo 40a* to the back; 5cm, 4.5cm and 5.5cm. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400

*Provenance: from an English private collection, Buckinghamshire. One formerly the Tomkinson Collection.*

*See The Metropolitan Museum of Art, New York, access. nos.91.1.997 and 91.1.995, for two comparable netsuke of Noh masks signed Ryukei.*

*\* This group of items is offered for sale in accordance with the Ivory Act 2018 and has been assigned an exemption certificate, Ref. No. UMHDKGQW*

**610**

## **A JAPANESE WOOD MASK NETSUKE**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

Depicting a grimacing face below a thatch of thick hair, signed *Bunsei* to the back, 5.2cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-200

*Provenance: from an English private collection, Buckinghamshire.*

**611**

## **A JAPANESE WOOD MASK NETSUKE OF OTAFUKU**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

Depicted with a chubby smiling face and dimpled open mouth, indistinctly signed *Deme Joman* or *Deme Uman*, 4.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-200

*Provenance: from an English private collection, Buckinghamshire.*

**612**

## **A JAPANESE WOOD MASK NETSUKE OF HANNYA**

EDO PERIOD, EARLY 19<sup>TH</sup> CENTURY

Depicted grimacing with her gaping jaw revealing sharp fangs, signed *Deme Uman*, 4.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-200

*Provenance: from an English private collection, Buckinghamshire.*

**613**

## **A JAPANESE WOOD MASK NETSUKE OF AN ONI**

EDO/MEIJI PERIOD, 19<sup>TH</sup> CENTURY

The reverse with a small carving of Okame, signed *Masayuki*, 4.7cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-200

*Provenance: from an English private collection, Buckinghamshire.*

**614**

## **THREE JAPANESE WOOD MASK NETSUKE**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

One depicting a smiling face with residue of red pigment to the lips and a paper label to the forehead indistinctly numbered \*54, another depicting Akobu-jo, and the third depicting a grimacing demon, each signed to the back *Deme Uman*, 5.2cm, 4.8cm and 4.9cm. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400

*Provenance: from an English private collection, Buckinghamshire.*

**615**

## **A JAPANESE WOOD MASK NETSUKE OF BESHIMI**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

Depicted with a furrowed brow and tight lips, the back signed *Gyokusen*, 5.4cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-200

*Provenance: from an English private collection, Buckinghamshire.*

**616**

## **A JAPANESE WOOD MASK NETSUKE OF SARU**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

Naturalistically rendered with downcast eyes, the back signed *Tamekawa Kawachi*, 5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Buckinghamshire.*

*Cf. R Bushell, Netsuke Masks, pl.174, for a closely related example of a Kyōgen mask netsuke portraying Saru and signed Tamekawa Kirachi.*

**617**

## **TWO JAPANESE WOOD MASK NETSUKE**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

One lacquered red and black with gilt eyes and jaws, depicted with a furrowed brow and bared fangs, the back indistinctly signed; the other of Buaku with wide frightened eyes and a toothy grimace, signed to the back *Deme Uman*, 4.4cm and 3.8cm. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an English private collection, Buckinghamshire.*

**618**

## **A JAPANESE WOOD MASK NETSUKE OF AN OCTOPUS-USOFUKI**

EDO/MEIJI, 19<sup>TH</sup> CENTURY

Depicted with wrinkly skin around bulging eyes and a puckered mouth, 4cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

*Provenance: from an old English collection, Buckinghamshire.*

*Cf. R Bushell, Netsuke Masks, pls.233 and 335, for related wood mask netsuke of an octopus-type Usofuki. See also, The Metropolitan Museum of Art, New York, accession no.91.1.966, for a netsuke of an octopus with similar bulging eyes and puckered mouth.*





608



609

610



611



612



613



614



615



616



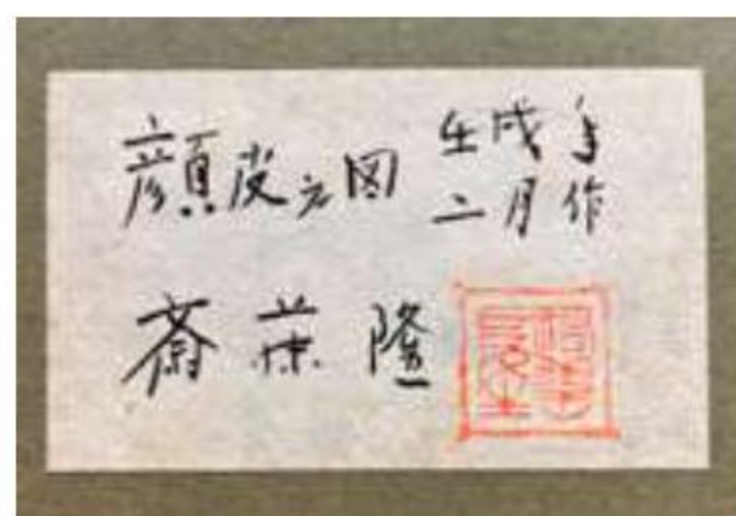
617



618



# JAPANESE SIGNATURES MARKS & LABELS



285



302



302



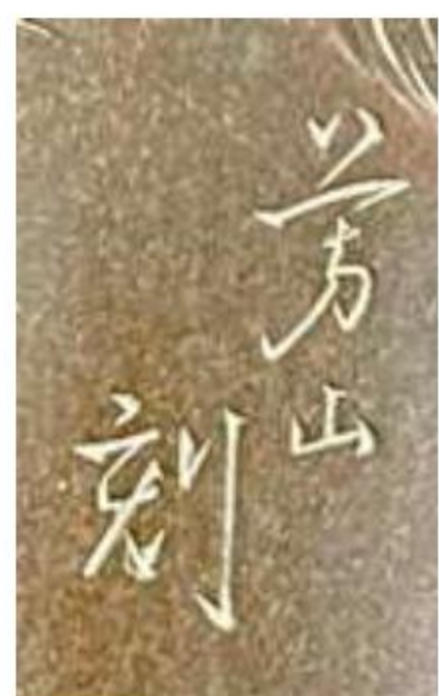
302



302



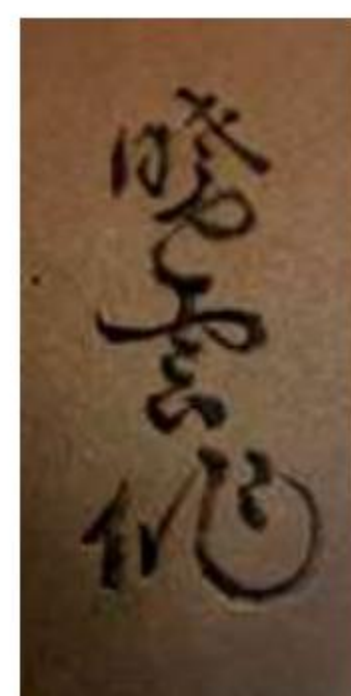
303



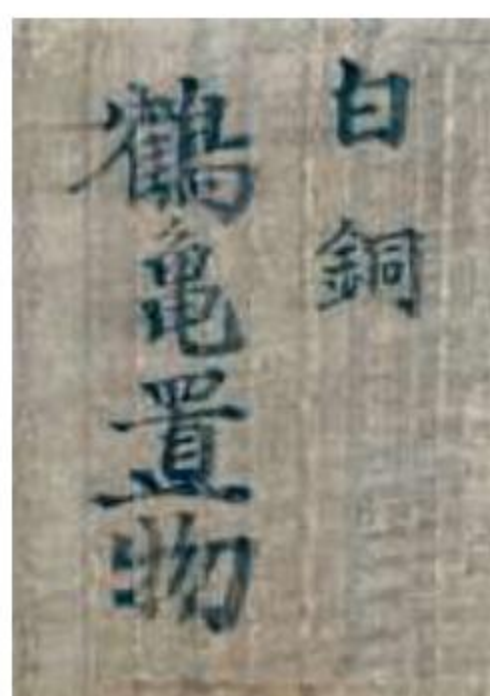
303



303



304



304



304



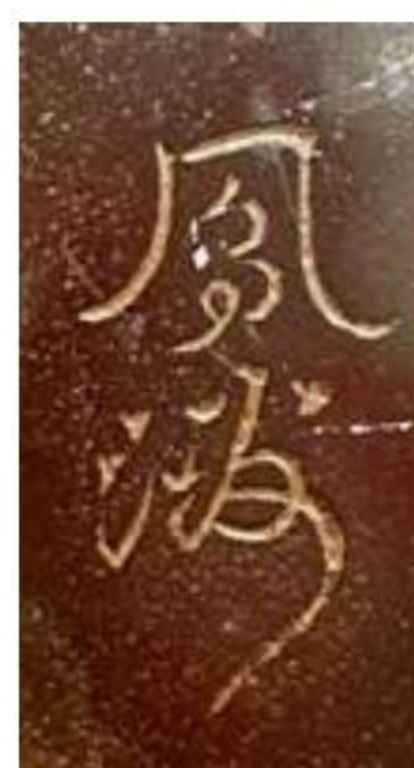
305



308



309



310



311



312



313



314



315



316



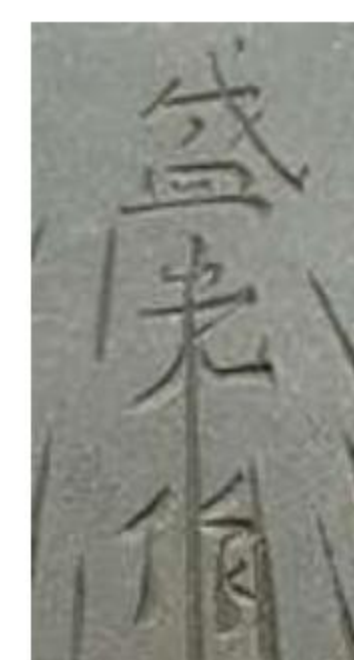
316



316



317



318



319



320



321



322



322



322



324



324



325



327



326

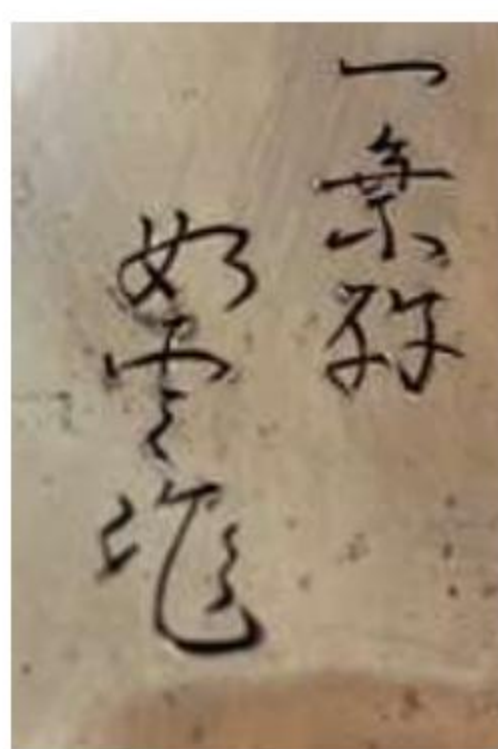


329





330



331



332



332



332



334



335



337



338



338



340



343



344



344



345



346



347



348



348



348



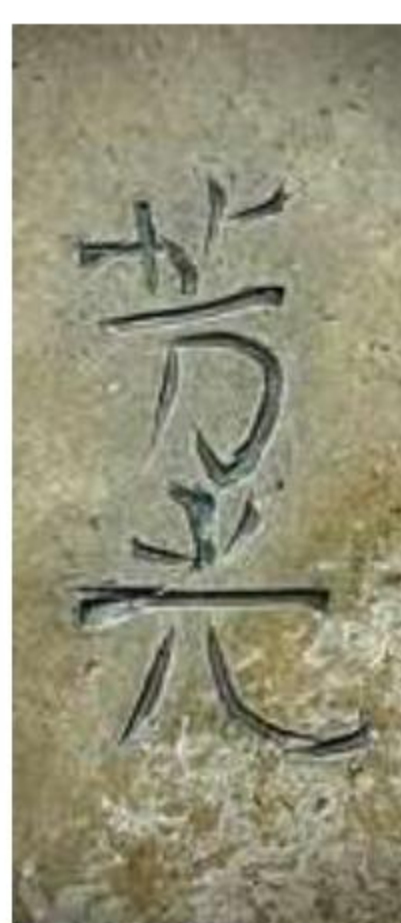
348



349



352



353



354



354



355



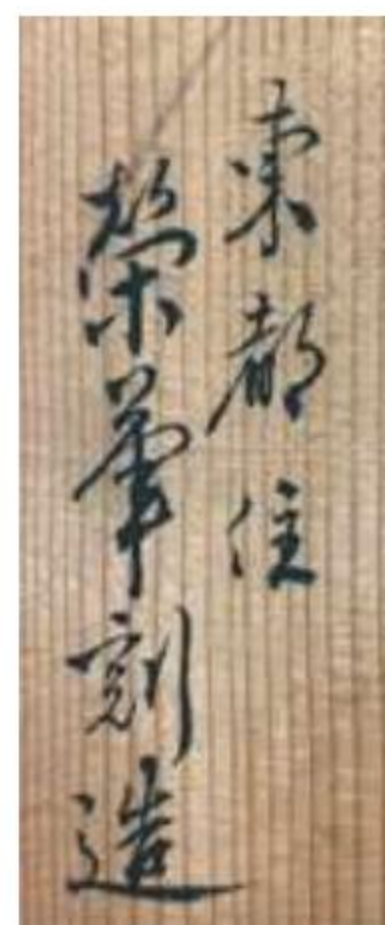
356



356



356



357



357



357



360



360





363



364



367



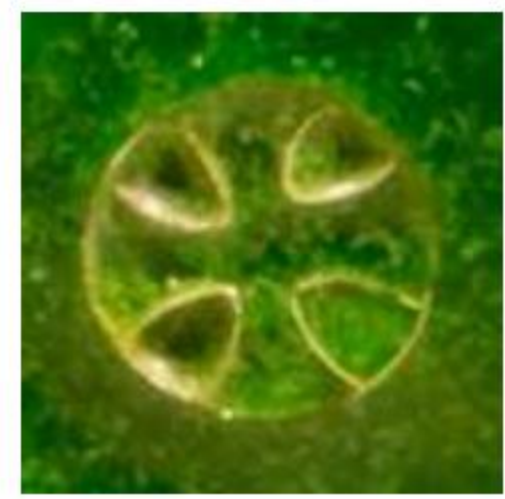
367



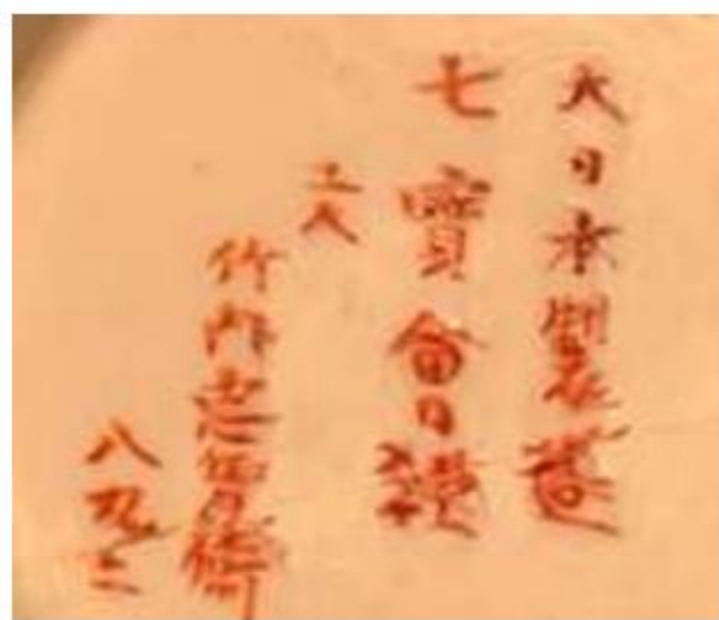
367



367



367



367



367



367



367



367



367



372



372



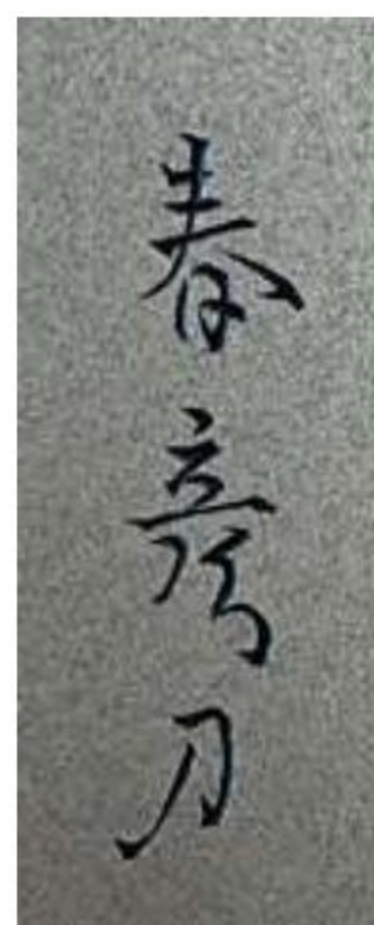
375



376



376



376



377



377



378



378



378



379



380



380



381



381



383



383



383



384



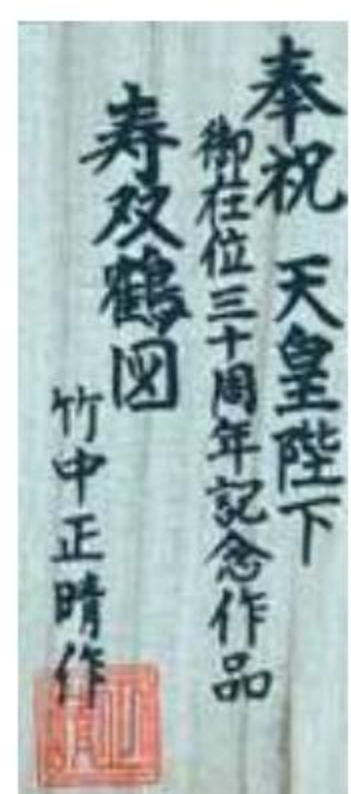
384



384



385



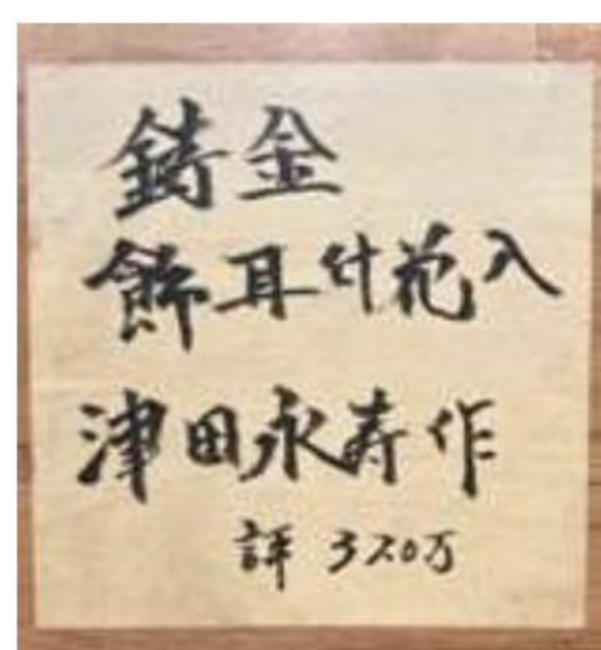
385



386



386



386



387



387

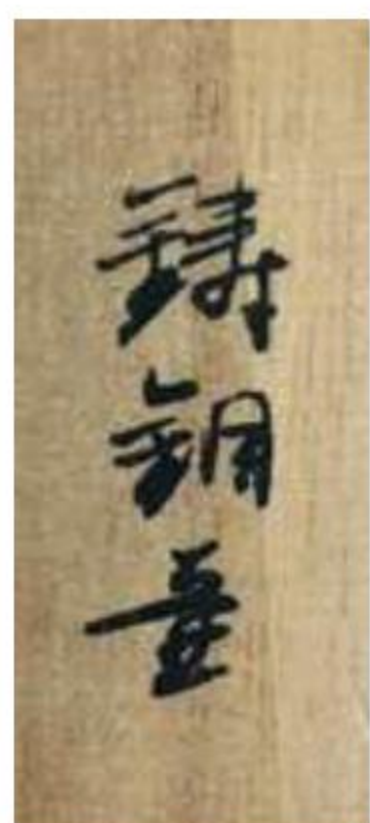


387



388





388



388



389



389



389



389



389



389



390



390



391



391



391



392



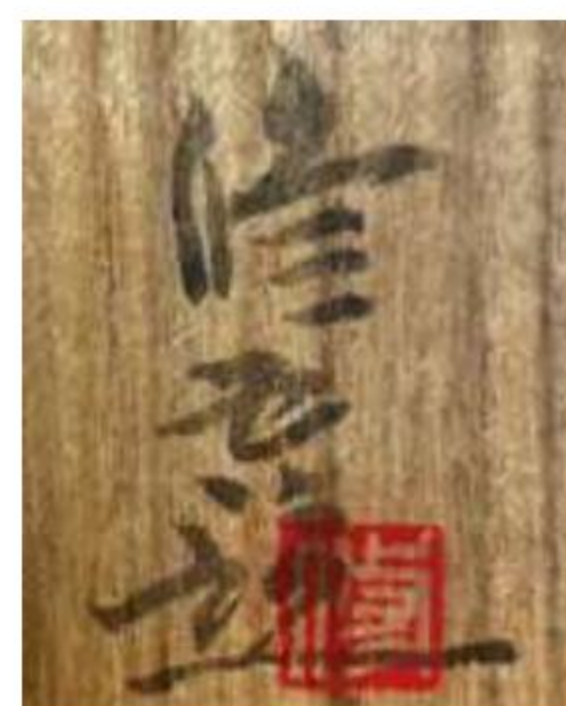
392



392



392



393



393



397



413



416



417



420



421



422



423



425



432



440



448



452



452



452



452



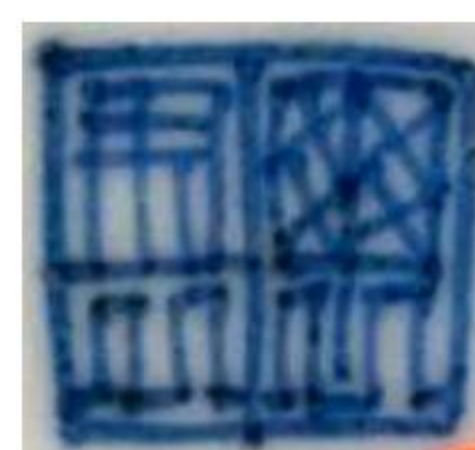
458



457



457



457



457



458



458



459

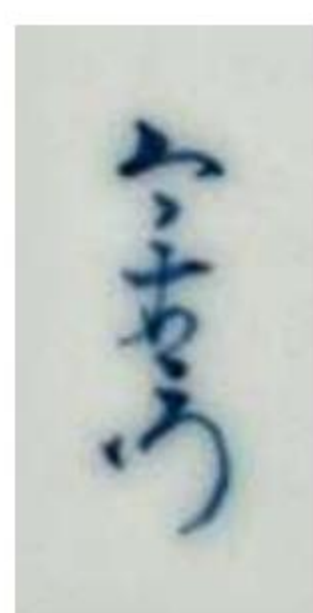




462



462



462



463



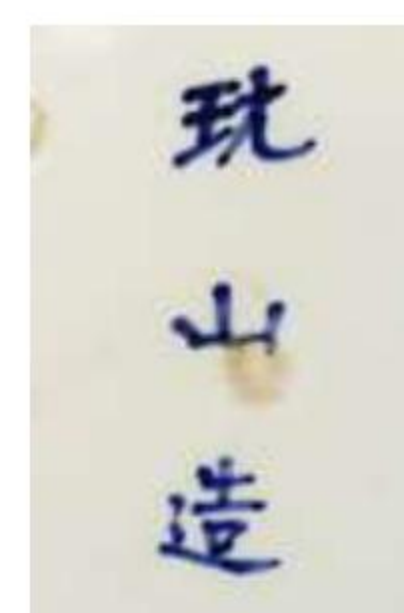
463



463



465



466



467



468



468



469



472



472



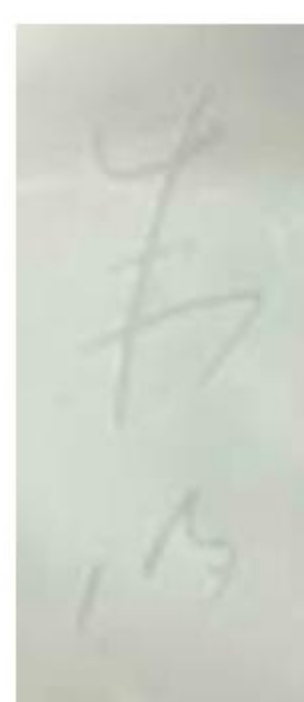
477



478



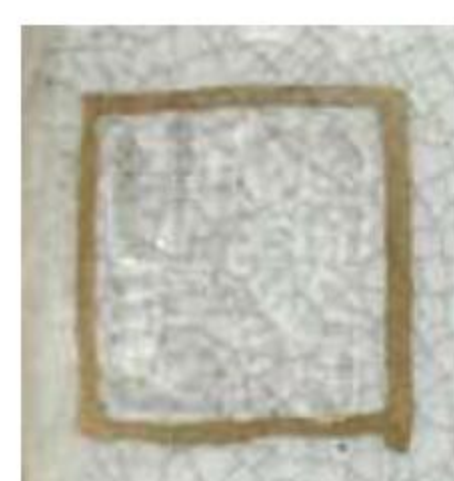
481



481



483



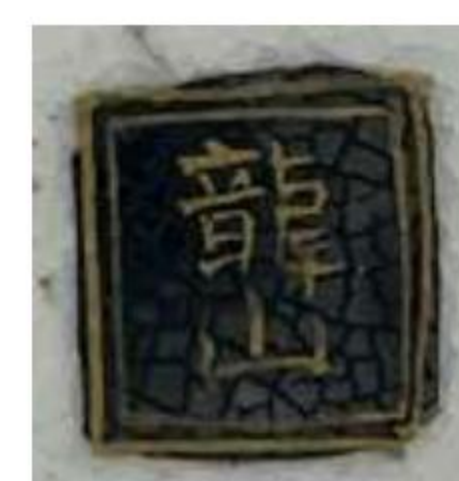
485



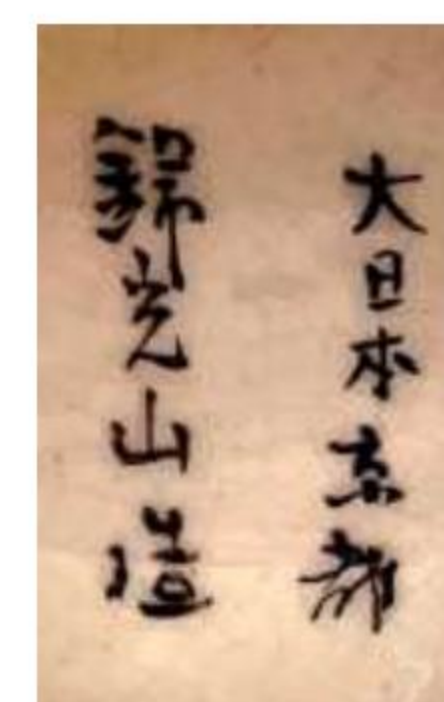
486



486



487



488



489



490



490



491



492



492



492



492



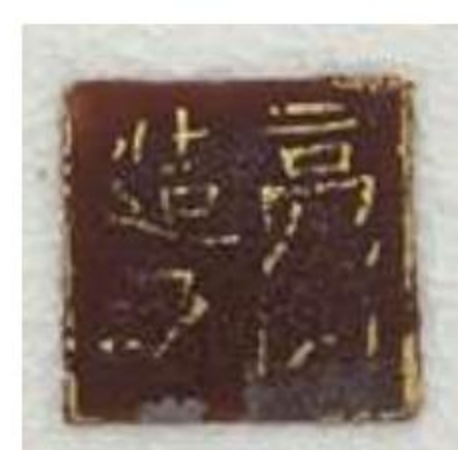
493



494



494



495



495



495



496



496



497



497



498



498



499



500



500





501



501



501



501



501



502



503



505



507



507



508



512



513



514



514



517



519



520



523



527



528



530



530



531



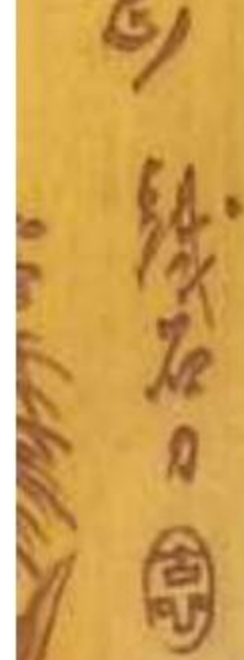
531



531



532



530



530



532



533



533



534



534



542



545



548



549



549



549



552





552



552



552



562



563



564



564



564



565



565



569



569



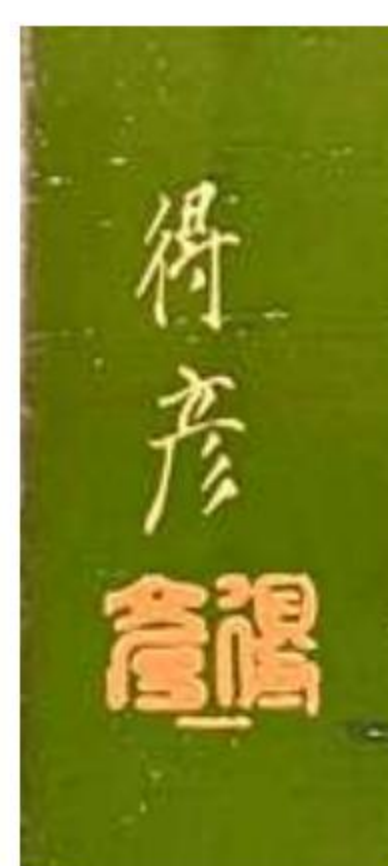
569



571



571



571



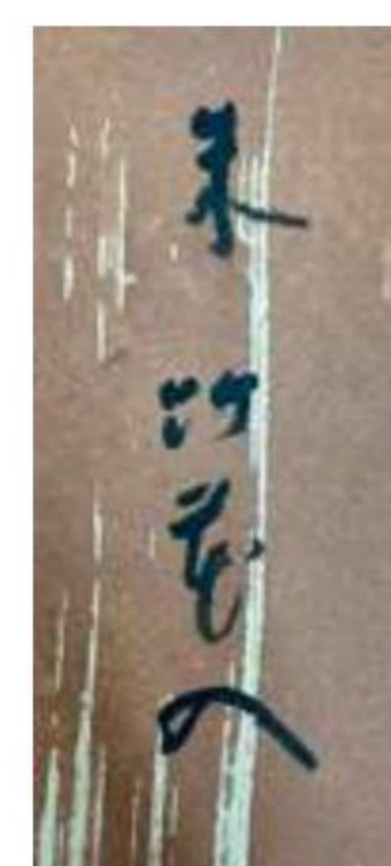
572



577



577



577



577



578



579



579



580



580



581



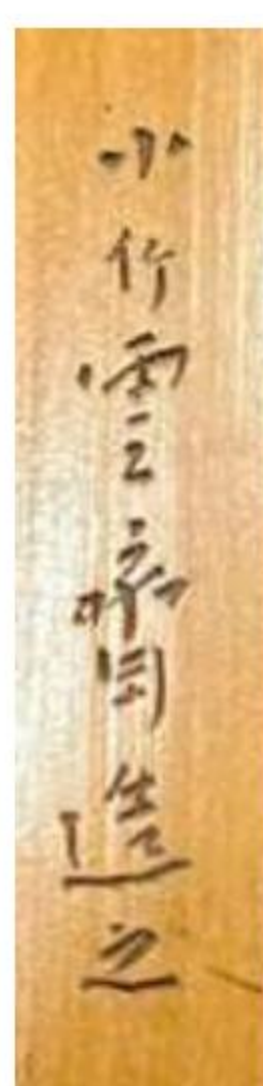
582



582



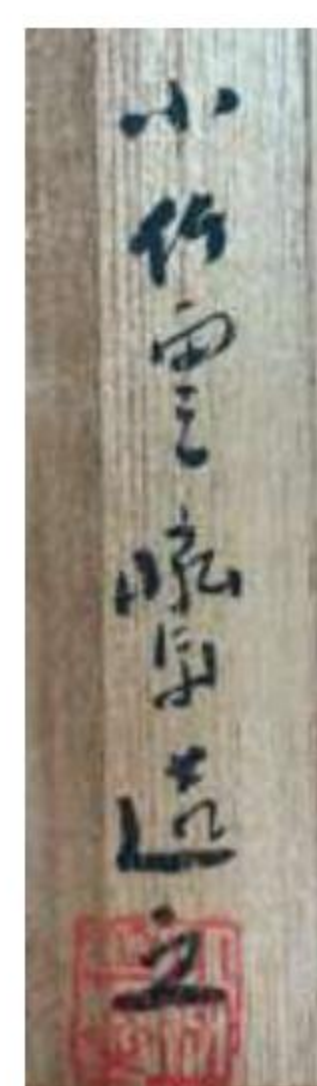
582



583



583



583



585



586



591



592





592



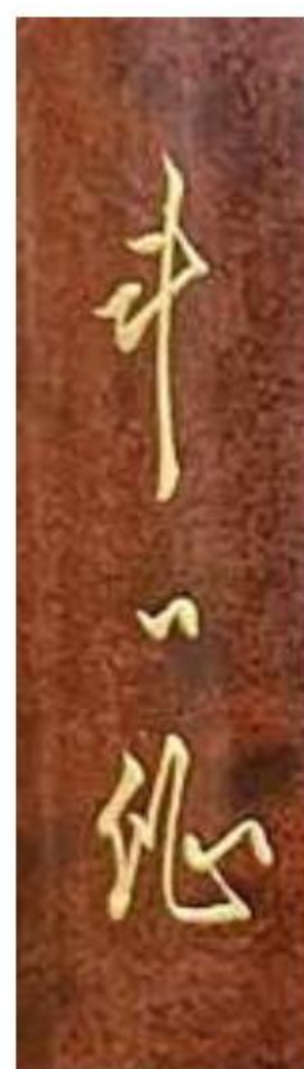
593



594



596



596



597



597



598



600



601



602



603



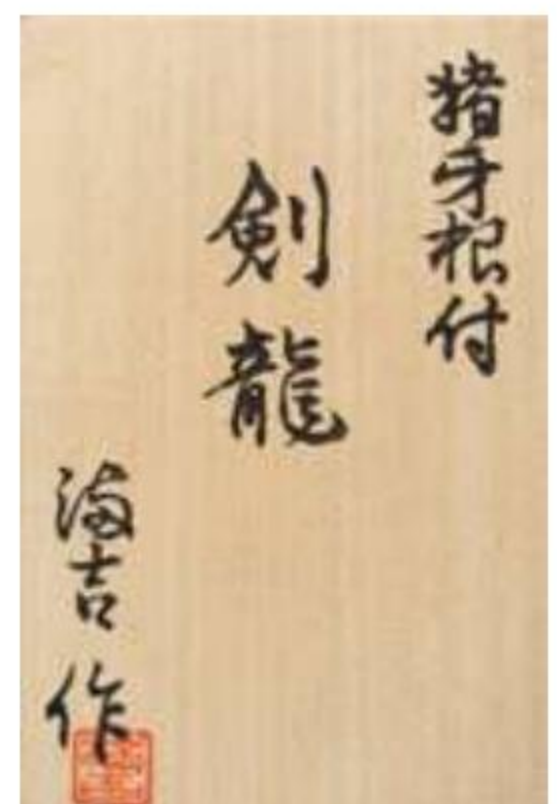
604



604



605



606



606



609



609



609



610



611



612



613



614



614



614



615



616



617



617



# JAPANESE & KOREAN WORKS OF ART

AN INVITATION TO CONSIGN

NOVEMBER 2024



A fine Japanese silver and *shakudo*-inlaid bronze vase  
by Yamamoto Koken, Meiji era (1868-1912), 21cm

To be sold without reserve

ENQUIRIES

Alexandra Aguilar | + 44 (0)1722 424583 | [aa@woolleys.live](mailto:aa@woolleys.live)



FINE ASIAN ART  
TUESDAY 21ST MAY 2024



ENQUIRIES  
[asianart@woolleys.live](mailto:asianart@woolleys.live)



# ASIAN ART II

WEDNESDAY 22ND &  
THURSDAY 23RD MAY 2024

ENQUIRIES

[asianart@woolleys.live](mailto:asianart@woolleys.live)







# MODERN BRITISH & 20TH CENTURY ART

WEDNESDAY 5TH JUNE 2024

Charles Ginner ARA (1878-1952)  
The Catalpa Tree (detail)  
Oil on canvas  
61.3 x 61.7cm  
Estimate £7,000 - 10,000\*

ENQUIRIES

Victor Fauvelle | +44 (0)1722 446961 | [vf@woolleys.live](mailto:vf@woolleys.live)

*\*Visit [woolleyandwallis.co.uk/buying](https://www.woolleyandwallis.co.uk/buying) for additional charges on final hammer price*



# AUCTION INFORMATION

## OPENING HOURS

Castle Street Salerooms  
Monday to Friday 9.00am – 5.00pm

Castle Gate Offices  
Monday to Friday 9.00am – 5.00pm

## VIEWING

All our auctions are on view at least two days prior to the sale and details will be found in the relevant catalogues.

## REGISTERING WITH US

All first time buyers need to register with us.

To register, you will need to provide two forms of identification:

1. a passport or photographic driving licence
2. a utility bill or document showing your name and address

You can register in person or by contacting the office on +44 (0)1722 424500 or emailing [enquiries@woolleys.live](mailto:enquiries@woolleys.live)

You will be asked to show your documents, or email copies.

PLEASE NOTE: Registering with [thesaleroom.com](http://thesaleroom.com) or through our website does not automatically register you with us.

## BIDDING AT AUCTION

See below for the different options for bidding. Please note that you may be asked to provide two forms of identification, even if you have bid with us before, in order that we are compliant with Money Laundering Regulations.

## BIDDING IN THE ROOM

To bid at auction you will need a paddle number. This can be obtained from the office either during the view or on the day of the sale.

## COMMISSION BIDDING

If you are unable to attend the sale you can leave a commission bid. This will be executed on your behalf by the auctioneer who will purchase the lot as cheaply as possible bearing in mind any reserve price and other bids.

## TELEPHONE BIDDING

It is usually possible to bid on the telephone by prior arrangement with the office.

## LIVE ONLINE BIDDING

Live online bidding is now available free of charge for most of our auctions via [bid.woolleyandwallis.co.uk](http://bid.woolleyandwallis.co.uk), enabling you to take part in the bidding from anywhere in the world live as it happens.

## BUYER'S PREMIUM

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24% inclusive) thereafter.

## CONDITION REPORTS

The relevant department will be pleased to give condition reports on any lot, where practical. All weights and measures given in the catalogue should be regarded as approximate.

The colours printed in the catalogue are not necessarily true.

## SALE RESULTS

These will be posted on our website shortly after the sale.

## PACKING AND SHIPPING

Woolley & Wallis do not offer a packing and despatch service but the following are carriers in our area.

Alban Shipping	+44 (0)1582 493099 <a href="mailto:info@albanshipping.co.uk">info@albanshipping.co.uk</a> <a href="http://www.albanshipping.co.uk">www.albanshipping.co.uk</a>
Kimdan Ltd	+44 (0)7973 389436 <a href="mailto:andy@kimdan.co.uk">andy@kimdan.co.uk</a>
Mailboxes	+44 (0)1962 622133 <a href="mailto:info@mbewinchester.co.uk">info@mbewinchester.co.uk</a> <a href="http://www.mbe.co.uk/winchester">www.mbe.co.uk/winchester</a>
ZIXIS Fine Art Limited	+44 (0)7873 981026 <a href="mailto:zixisfineart@163.com">zixisfineart@163.com</a> <a href="http://www.zixisfineart.co.uk">www.zixisfineart.co.uk</a>

Please note that we cannot be held responsible for any damage or loss to items once they are in the hands of a carrier.

## EXPORTING YOUR PROPERTY FROM THE UK

If you are exporting your property, import taxes, customs duties and other fees may apply at the country of destination. It is also your responsibility to ensure that your shipment can be lawfully imported to the destination country.

Please note that due to the withdrawal of the Retail Export Scheme by HMRC, we are unable to provide VAT refund documentation (C88) for hand-carried exports.

In order to qualify for a VAT refund, your lots must be exported by a shipper and valid export documentation must be provided.



## PAYMENT AND CLEARANCE

Payment is due immediately after the auction in pounds sterling. If you are a first time buyer we will need your name and address and will require funds to be cleared before purchases can be released.

The following methods of payment may be made:

Bankers draft, cashiers cheque, personal cheque, debit and credit cards. We are no longer able to accept card payments of over £1,000 where the card-holder is not present.

Wire transfers should be sent to:

Lloyds Bank plc, Blue Boar Row, Salisbury SP1 1DB.

Account no. 00957707

Sort code 30-97-41

IBAN no. GB20LOYD30974100957707

BIC code LOYDGB21063

**Debit and Credit cards:** Visa, Mastercard, Amex or Union Pay

Where practical, payment can be made and purchases collected during the auction.

We reserve the right to add storage charges to all lots not collected within 30 calendar days of the sale. This will include a handling fee of £20 (+ VAT) per consignment and a storage charge of £2 (+ VAT) per lot per day. No goods will be allowed to be collected until these charges have been paid.

## LOT SYMBOLS

### VAT

Lots marked with a dagger (†) are subject to VAT on the hammer price. Lots marked with an omega (Ω) have been temporarily imported from outside the EU and are subject to VAT at 5% on the hammer price and the buyer's premium. In online catalogues, the Sales Tax % column indicates the rate of VAT on hammer price.

## CITES REGULATIONS

Please note that lots marked **A** may be subject to CITES Regulations when exported.

The CITES Regulations may be found at [www.defra.gov.uk/ahvla-en/imports-exports/cites/](http://www.defra.gov.uk/ahvla-en/imports-exports/cites/)

## ARTIST'S RESALE RIGHT / DROIT DE SUITE

Lots marked with a Φ symbol are potentially subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency.

Royalties for Droit de Suite are as follows:

4%	Up to £50,000
3%	£50,000.01 - 200,000
1%	£200,000.01 - 350,000
0.5%	£350,000.01 - 500,000
0.25%	In excess of £500,000
Up to a maximum levy of £12,500	

## FIREARMS

Lots marked **F** in the catalogue, or by any other means identified as controlled firearms, are subject to the UK firearms/shotgun licencing regime, and should only be viewed/purchased by individuals with appropriate licences. It is the responsibility of the bidders to ensure that they are legally authorised to acquire the lot that they are bidding for. In the event that such a lot is successfully bid for by an individual who is not authorised to possess it, that individual will be required to pay for it, but are not allowed to take physical possession of it. The auctioneers will reoffer the lot on behalf of the buyer in a future auction; or may accept instructions to dispose of it by some other legal means, at their discretion.



# 拍賣須知

**營業時間：**  
週一至週五9:00-17:00

**拍賣前預展：**  
本公司所有拍賣預展都會在正式拍賣的前兩天舉行，詳細資訊請查閱相關拍賣圖錄。

**登記競投：**  
競買人應在拍賣日前於公司前臺接待處申領競投號牌。本公司現提供永久競投號牌，競買人登記後可在未來的拍賣中使用。

登記時，您需要出示身份證、護照（如果有）和地址證明（有注明住址的水電煤帳單或駕駛證），或者將以上資料以郵件的形式發送至enquiries@woolleys.live

**委託競投：**  
不能出席拍賣的競買人可通過書面形式委託本公司代為競投，工作人員將參考底價，盡力以最低價進行競投。

**電話競投：**  
委託人可在拍賣會進行時通過電話競投，該項服務須在拍賣會開始前與本公司前臺接待處預約。

**威立士網上競投：**  
本公司提供免費網上即時競投，請登錄bid.woolleyandwallis.co.uk登記競投賬戶。

**拍品情況報告：**  
本公司會提供有關拍品的品相報告，所有拍品的尺寸或重量可以在相關圖錄裏瞭解。  
注：所有測量數據視為近似值，因印刷或攝影造成圖錄作品的色調、顏色等與原物有誤差者，以原物為準。

**成交價：**  
所有拍品的成交價會在拍賣會結束後在本公司網站上公佈。

**付款：**  
競買成功後，所有拍品的購買款項應以英鎊支付，本公司收到款項後方可領取拍品。第一次在威立士拍賣行交易的買家需提供姓名、地址和銀行資訊。

**付款可以通過以下方式：**  
銀行匯票、現金匯票、個人支票、旅遊支票、信用卡、銀行借記卡和不超過相當於€10,000的現金。如果持卡人不在現場，本公司將不能收取超過£1,000的引用卡付款。

本公司電匯資訊：  
Lloyds Bank plc, Blue Boar Row,  
Salisbury SP1 1DB.  
Account no. 00957707  
Sort code 30-97-41  
IBAN no. GB20LOYD30974100957707  
BIC code LOYDGB21063

信用卡：VISA或者MASTERCARD會有2%的手續費和增值稅（VAT）  
借記卡：Visa, Mastercard, Amex or Union Pay  
付款和取貨都可以在拍賣現場進行。

傢具和鐘錶類的拍品通常會在拍賣結束後留在拍賣現場三個工作日，然後轉移至倉庫。請買家取貨時請務必提前和本公司預約。  
拍賣結束三十天后開始徵收存放費用，費用包括：  
保管費：每件拍品£20（+增值稅VAT）  
存放費：每天每件拍品£2（+增值稅VAT）  
以上所有費用全部結清才能取貨。

**增值稅VAT：**  
帶有星號（★）的拍品需要在落錘價上徵收增值稅。帶有希臘字母（Ω）的拍品表示從歐洲以外的國家進口，並且在落錘和買家支付之備金上收取5%的增值稅。在本公司網上圖錄‘the Sales Tax %’一欄顯示的是在落錘價上徵收的增值稅比例。

如果您要將拍品運出英國，請留意在目的地國家可能需要支付進口稅、關稅和其他費用，賣家需承擔確保貨物可以合法進口到目的地的責任。

注：由於英國稅務海關總署（HMRC）已撤銷零售出口法案（Retail Export Scheme），本公司將無法提供手持出口增值稅退稅文件（C88）機場退稅單。

若您慾退增值稅，您的拍品必須由貨運公司運送，並且必須由運輸公司提供有效的出口文件。



**瀕危野生動植物種國際貿易公約（CITES）**

標註A的拍品在從英國出口之前需要查詢其進口地的進出口條例，詳細信息請登錄網站查詢[www.ukcites.gov.uk](http://www.ukcites.gov.uk)

**藝術家的追續權：**

追續權是付給藝術家的專利稅。如果藝術家還在世或者去世以後的70年內，那麼每次出售和轉售都要付給該藝術家或者其繼承人專利稅。追續權不是增收稅，會加在競買人購買價格之上，然後轉給相關仲介機構。

專利稅是在落錘價錢（不包括買家支付之傭金）上以百分率的方式徵收。£1,000以下的拍品不收取專利稅，每個拍品的專利稅最高可以收取£12,500。

請詢問拍賣當天的英鎊匯率。  
追續權的專利稅百分比率請參照下表：

4%	£50,000以下
3%	£50,000.01 – 200,000
1%	£200,000.01 – 350,000
0.5%	£350,000.01 – 500,000
0.25%	£500,000以上

最高的專利稅可以收取£12,500。  
帶有£符號的拍品需要在成交價上收取專利稅。

**包裝和運送：**

威立士拍賣行不提供包裝和運送的服務。以下是在本公司周邊的運送公司及其聯繫方式：

Alban Shipping  
+44 (0)1582 493099  
[info@albanshipping.co.uk](mailto:info@albanshipping.co.uk)  
[www.albanshipping.co.uk](http://www.albanshipping.co.uk)

Kimdan Ltd  
+44 (0)7973 389436  
[andy@kimdan.co.uk](mailto:andy@kimdan.co.uk)

Mailboxes  
+44 (0)1962 622133  
[info@mbewinchester.co.uk](mailto:info@mbewinchester.co.uk)  
[www.mbe.co.uk/winchester](http://www.mbe.co.uk/winchester)

Pack & Send  
+44 (0)1635 887237  
[newbury@packsend.co.uk](mailto:newbury@packsend.co.uk)  
[www.packsend.co.uk/newbury](http://www.packsend.co.uk/newbury)

ZIXIS Fine Art Limited  
+44 (0)7873 981026  
[zixisfineart@163.com](mailto:zixisfineart@163.com)  
[www.zixisfineart.co.uk](http://www.zixisfineart.co.uk)

若拍品已轉交運輸公司，任何丟失及損壞威立士將不承擔一切責任

**\*\*注：**本須知如有任何詮釋上的問題，一概以英文版本為準。



## 英國皇家註冊測量師協會（RICS）

# 拍賣規則

### 競買人須知

1. 簡介：本規則適用於本公司的買家，特別是對於新加入拍賣的競買人。所有拍賣品的資訊和估價都可以在相關拍賣圖錄中翻閱。如果您有任何疑問，本公司的工作人員將非常樂意為您服務。本中文條款如有任何詮釋上的問題，一概以英語版本為準。
2. 仲介：作為拍賣行，本公司通常以代理買方的身份簽署合同。為了保護客戶隱私權，本公司不會公開競買人的資訊。
3. 估價：估價是為提供競買人一個大概的價格浮動範圍。所有提供的拍賣品均設有賣家所定的保密的最低價，拍品不會以低於此價出售。圖錄上較低的估價價格即可能是該拍賣品的底價。估價不包括競買人支付的傭金和VAT增值稅。估價會在拍賣之前提供給競買人。
4. 買入價格：競買人需要府成交價和佣金（每件拍品的成交價低於£500,000 取26%，超過£500,000 部分取 20%）+ VAT增值稅。
5. VAT增值稅：買家須以有關法律所規定的稅率及時間繳付增值稅。增值稅會在成交價和傭金之上收取。帶有星號（\*）的拍品是從歐盟國家進口的，將徵收20%進口VAT增值稅。帶有雙星符號（\*\*）的拍品是從歐盟以外的國家進口的，當下的VAT增值稅為5%。如果沒有以上敘述的兩種符號，該拍品就不需要徵收VAT增值稅。
6. 威立士拍賣行：本公司是賣家的仲介，所有拍品的資訊均源自於賣家，同時也會檢查拍品的情況。本公司在關於拍品的目錄、品相報告和另外口頭與書面的所有陳述，均只屬於意見的表述，而不應依據為事實的陳述。目錄和品相報告中所提及的有關瑕疵和未經修復的敘述只作為對該拍品的參考，不應被依據為拍品的真實狀況。所以競買人在拍賣前仔細檢查拍品情況是一個明智的選擇。但如果發現拍品存在‘蓄意偽造’的情況，在三個星期內可能可以被退還。（蓄意偽造的詳細解釋可以在本公司的拍賣條款裏查閱）
7. 電器拍品：所有電器拍品都以古董的形式進行拍賣，如果是用於日常使用請在拍賣之前與專業電器公司確認其安全性。
8. 出口拍品：買家如果想要出口競拍所得物品需要查明：a) 是否需要出口許可證。b) 要攜帶入境的國家是否對該類拍品有禁令。比如說，可能會禁止攜帶象牙。如有需要請詢問本公司前臺服務。但上述的兩種情況都不作為取消交易和推遲付款的原因。

9. 競投：競買人需要在拍賣前進行註冊，登記時需要提供姓名，位址。新客戶需要向本公司提供身份證明。如需要電話競投服務，請儘早與本公司進行登記。
10. 競投委託：該項服務是以書面的形式委託威立士在不超過其指定金額下競投拍賣品。工作人員將參考底價，盡力以最低價進行競投，如果威立士收到兩個或以上相同價格的書面競投，則以最先與本公司簽訂委託競投協定者為成功競投者。
11. 付款方式：按照規定，成交拍品需要付清所有遺留款項以後才能取貨。關於付款方式請提前與本公司前臺聯系。
12. 取貨和存儲：請查閱本公司拍賣條款裏關於取貨和儲存的有關信息。所有推遲提取的拍品都會徵收相應的存儲費用。

### 賣家委託條件

1. 解釋：下文中用到‘您’代表賣家或仲介機構，同樣‘我們’代表拍賣行。
2. 傭金：拍品成交價在£999 內收取15%的傭金+VAT增值稅，超過£1,000 拍品需要徵收10%的傭金+VAT。
3. 運輸費：所有拍品務必要在截止日期前送達我們拍賣行，且所有費用將由您來承擔。我們可以在運送過程中幫助您但是本公司不承擔運輸中發生任何狀況的責任。
4. 丟失和損傷保險：我們沒有為客戶準備FSA的保險，但本公司用拍品的最低估價作為保護承擔責任賠償。我們會收取成交價的1.5%作為責任賠償的保險費用，如果您的拍品沒有成交那麼我們會以估價的中間值為標準收取費用。如果您不需要這項服務，那麼您將承擔丟失和損傷的風險，直到買家取走該拍品。
5. 插圖：插圖的費用由您來承擔。若我們覺得拍品需要插圖會尋求您的允許，我們會事先通知您。但所有圖像和文字說明的版權都屬本公司所有。
6. 底價和我們的判斷：在拍賣會開始之前我們會和您關於拍品的預訂價達成共識。
7. 我們可以賣出低於拍品預訂價，但我們會支付您該拍品的保留價。但如果您給予本公司‘裁決’的權利，我們會同意以低於預訂價10%的價格出售。



## 保留價：

- (a) 敬請您務必在拍賣前提供給我們您需要的保留價。保留價必須是我們認為合理的成交價格，本公司有權利下降不合理的高保留價。
  - (b) 保留價確定之後不能被改動。
  - (c) 保留價被確定以後，您不能自己進行競投。
8. 電器拍品：這些拍品需要詳細的安全證明和防火安全證明。若發現拍品有安全隱患，該拍品將不被進行競投，我們有權要求您取走該拍品。
9. 室內裝飾品：室內裝飾品如果發現有防火安全隱患，根據Provisions of The Torts (Interference with Goods) Act 1997, Schedule 1 條例，我們有權要求您取走該拍品。
10. 拍品描述：請告知我們正確的拍品資訊，包括拍品來源等等。對於拍品的描述的正确性有嚴格的責任賠償，且在很多情況下您將承擔該責任。如果您沒有反對我們對您的拍品描述，我們將假定您同意您已認可。若競買人發現拍品描述和實際拍品不符我們將退還買家所付金額。我們必須引提醒您，即使您確實不知道拍品描述和實際不相符也必須遵循該條例。
11. 未成交的物品：如果拍品沒有成交，可以在您的允許下在下一一次拍賣中再次進行競投。如果我們認為該拍品無法賣出，請您務必儘快從本公司提貨，因為我們有權向您徵收倉庫儲存費。
12. 撤拍和買入的物品：撤拍或自行買入的拍品若已列入圖錄或已經開始印刷，則應支付保留價或者圖錄中最低估價的10%的傭金加上VAT增值稅。
13. 拍賣條例：您所有同意的物品將根據拍賣條例進行出售，您或者仲介有權出售該物品。如違反該條例您將承擔我們、買家和第三方的所有損失和賠償。
14. 扣除賣家傭金和費用以及保留買家傭金和利息的權利：
- (a) 您可以授權要求我們取消傭金和所有相關費用，但是我們有權利保留買家所支付的傭金和相關費用所產生的利息。
  - (b) 您可以授權我們在拍賣結束印業當天進行私下協議出售沒有成交的拍品，但我們可以收取和拍賣成交時同樣的傭金和費用。
15. 存儲：我們對任何不能馬上上拍的物品不負責，且我們有權收取每天£2 儲存費。如果三個星期以後還是沒有前來領取，我們有權利出售該物品並收取相關費用。
16. 結算：通常拍賣結束以後28天內可以完成款項結算，除非買家未付款。

## 拍賣條例

威立士索爾茲伯裏拍賣有限公司是與競買人、賣家和在拍賣現場的人進行業務運作。拍賣條例可以從這裡參考查閱。

### 1. 定義：

- a) ‘拍賣官’代表威立士索爾茲伯裏拍賣公司或他授權的拍賣官。
- b) ‘蓄意偽造’是指一件仿品試圖偽造原創作者、時期、年紀、年代、文化或來源於圖錄中描述的不同，而在拍賣當天拍出了與該仿品的本身價值不符的價格。
- c) ‘成交（落錘）價’是指競拍價格超過了保留價，而拍賣師落錘成交的價格。
- d) ‘委託條款’是指威立士拍賣行規定的賣家或仲介的條約和傭金的百分比率。
- e) ‘總額’是指成交價、買家傭金，VAT增值稅和其他費用加起來買家付款的總和。
- f) ‘銷售收益’指賣家的淨收益，成交價減去賣家傭金、VAT增值稅和其他費用的餘額。
- g) ‘你，你們’等等指買家請參考條例第二條。

### 2. 拍賣過程和買家：

- a) 競買人在競投之前，必須填妥及簽注登記表格才能參加本公司拍賣。
- b) 在拍賣官的決定下，競買人出價最高且被拍賣官接受的競買人才能成為該物品的買家。下錘則表示賣家和買家之間的拍賣合約已經達成。
- c) 競買人會被我們視作委託人。我們有權利為賣家競投到其設定的保留價，且有權利拒絕任何競投。

### 3. 加價：拍賣官有權自行決定加價幅度

### 4. 買入價格：競買人需要府成交價和佣金（每件拍品的成交價低於£500,000 取26%，超過£500,000 部分取 20%）+ VAT增值稅。

### 5. 增值稅：根據法律規定，買家所有成交的拍品的成交價上要支付VAT增值稅。（具體信息請查閱買家須知的增值稅部份）

### 6. 付款：拍下拍品以後：

- i) 如果需要請提供我們您的身份證明
- ii) 以英鎊為貨幣形式付款
- b) 買家需要付清我們計算出的應付金額，包括以您或您仲介名義下的所有款項。

### 7. 所有權和領取已購買物品：

- a) 物品的所有權只有在您付清全部應付金額之後才能被轉移。



- b) 您需要在拍賣結束後三個工作日付清金額，且取走物品以後所發生的所有責任都由您來擔當。
- c) 在付款之前，任何物品不能被提取。

8. **不付款或未領取已購買拍品的提醒：**

- a) 如果有買家沒有全部付清應付金額，根據條例我們作為賣家仲介和拍賣行可以執行以下權利和提醒：
  - i) 對您的違約進行法律訴訟程式。
  - ii) 撤回您從本公司競投的所有成交拍品
  - iii) 如果重新賣出拍品（通過拍賣或私人交涉成交），您就要承擔所有重新拍賣所造成的任何高於您的成交價的部份歸賣家所有。
  - iv) 您拍品的運送、存放和投保的費用都由您承擔，至於存放地點可以在我們的儲藏室或者其他地方。
  - v) 如果沒有在拍賣結束後三個工作日內付款，我們將以每個月1.5%的比率收取利息。
  - vi) 直到您付清所有的應付金額，我們才能取消利息的收取。
  - vii) 在今後的任何拍賣中，不接受您做出的競投，或在接受任競投之前加一些必要條件。
  - viii) 申請出售任何其他拍品的收益，或在將來您在結算的時候，可以行使留置權。
- 1b) 我們作為賣家的仲介和拍賣行，我們執行以上的權利和提醒是爲了做出合理的補償。

9. **第三方責任：**所有現場的公眾人員都必須注意現場的安排和安全隱患。拍賣官、我們的員工和都不對任何的死亡和人員傷亡負責（除法律認定是我們的疏忽外）。

10. **委託拍賣：**雖然我們建議買家參加拍賣現場對所有競投負責，但如果需要我們可以為買家進行競投。工作人員將參考底價，盡力以最低價進行競投。如果威立士收到兩個或以上相同價格的書面競投，則以最先與本公司簽訂委託競投協定者為成功競投者。

11. **所有權保證和有效性：**賣家向拍賣行和您保證，物品的所有權和出處是該買家，且物品不受任何第三方索賠。

12. **仲介：**拍賣行通常作為仲介不履行任何買家和賣家的義務。

13. **銷售條例：**買家將在委託拍賣之時起承認履行所有委託條款。

14. **描述和條例：**

- a) 在我們尋找對拍品正確的描述的時候，可能不能對每個拍品都做到最詳盡的調查。在拍賣開始之前競買人和他們的鑒定師會被給予對每件

拍品充分查看和調查的機會。競買人將會對我們的描述有不同的見解。我們承諾，任何此類意見會被相當誠實合理的接受。

- b) 在這些條件下的成交的私人財產轉讓根據消費者權益法視為交易。

15. **偽造者：**儘管有之前的條件，但任何拍品被證明是蓄意偽造，或可以在拍賣結束後21 以內原封不動的與相關證明材料一起歸還於我們。如果我們認可您提供的資料證據可以證明該拍品存在蓄意偽造的事實，我們將退還您所付的傭金和成交價。但是如果1 從成交日起，眾學者和鑒定專家都認可圖錄中的描述。或者2 您個人無法提供一個更好的解釋給我們，那麼根據條例您就沒有權利要求我們退還拍品。

**常規信息**

16. 我們有絕對權利拒絕任何人士進入拍賣場地進行拍賣。

17. (a) 所有損壞賠償責任和毀約所帶來的費用都應該酌情賠償給賣家和拍賣行。

(b) 這種權利可以由拍賣行和其員工或賣家強制執行。

18. 任何對買家、賣家、競買人和觀展人的通知都會都以第一類郵件的方式在48 時內寄到其提供給我們的地址。

19. 圖錄描述中出現的特殊名詞都會在術語表中做詳細解釋。

20. 任何沒有節制的拖延或延長競投時間的買主或賣主我們會合情做出一定的讓步。

21. 英國法律可以用於解釋這些條例。

**圖畫、素描、平板印刷、雕刻品和印刷**

任何關於作者、歸屬，出處，時期，年份，來源和情況的敘述都是一件的聲明。不能把他當做事實敘述。公司有權利敘述意見用來提供相對可靠的顧問資訊。

**書籍**

如果發現書籍收藏中的描述和插圖中被證明有一些缺陷，請您以書面的形式解釋該收藏的問題，并在14天內退回該收藏。在圖錄中已經提及或在拍賣該物品之前指出的缺陷都不予接受。另外包括書中空白處、半個標題、廣告、書籍裝訂損壞、水漬和污漬。



# ROYAL INSTITUTION OF CHARTERED SURVEYORS

## CONDITIONS OF BUSINESS

### INFORMATION FOR BUYERS

1. **Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.
2. **Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.
3. **Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.
4. **The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.
5. **VAT.** (†) indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The symbol (Ω) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax.
6. We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).
7. **Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.
8. **Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.
9. **Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.

10. **Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone.
11. **Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with our Office in advance of the sale if other methods of payment are envisaged (except cash).
12. **Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

### TERMS OF CONSIGNMENT FOR SELLERS

1. **Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.
2. **Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.
3. **Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.
4. **Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.
5. **Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.
6. **Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.
7. We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.

### Reserves.

- (a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
  - (b) A reserve once set cannot be changed except with our consent.
  - (c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.
8. **Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.
  9. **Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.



10. **Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
11. **Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
12. **Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.
13. **Conditions of Sale.** You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.
14. **Authority to deduct commission and expenses and retain premium and interest.**
- (a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.
- (b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.
15. **Warehousing.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.
16. **Settlement.** Subject to our normal trading conditions, payment will be made by BACS or cheque six weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

## CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

### 1. DEFINITIONS

In these Conditions:

- (a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;
- (b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;
- (e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

- (h) The singular includes the plural and vice versa as appropriate.

### 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (c) Bidders shall be deemed to act as principals.
- (d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

### 3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

### 4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

### 5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a **†** or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

### 6. PAYMENT

- (a) Immediately a lot is sold you will:
- (i) give to us, if requested, proof of identity, and
- (ii) pay to us the total amount due in pounds sterling
- (b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.
- (c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

### 7. TITLE AND COLLECTION OF PURCHASES

- (a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
- (b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.
- (c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

### 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

- (a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that lot and/or any other lots sold by us to you;
- (iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied).
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

### 9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur



liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

#### 10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

#### 11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

#### 12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

#### 13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

#### 14. DESCRIPTIONS AND CONDITION

- (a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.
- (b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

#### 15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

#### GENERAL

- 16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.
- 17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.  
  
(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.
- 18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.
- 19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.
- 20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular

concession only; in all other respects these Conditions shall be construed as having full force and effect.

- 21. English law applies to the interpretation of these Conditions.
- 22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

#### PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

#### Glossary

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

- (a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
- (b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.
- (c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.
- (d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.
- (e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.
- (f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.
- (g) After Edward Lear: In our opinion a copy of a known work of the artist.
- (h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- (i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- (j) Dimensions are given height before width.
- (k) Pictures are framed unless otherwise stated.

#### BOOKS AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

#### ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below £1,000 and the maximum royalty payable on any single lot is £12,500.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Royalties for Droit de Suite are as follows:

4%	Up to £50,000
3%	£50,000.01 - 200,000
1%	£200,000.01 - 350,000
0.5%	£350,000.01 - 500,000
0.25%	In excess of £500,000
	Up to a maximum levy of £12,500

Lots marked with a Φ symbol are potentially subject to the levy.



# PRIVACY NOTICE FOR CUSTOMERS

## WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us, we, our, Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you, your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

## DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 1998 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – [privacyofficer@woolleys.live](mailto:privacyofficer@woolleys.live)
- By telephone – +44 (0)1722 424599

## HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

- From you when you:
  - interact with us before entering into a contract with us, for example when you express your interest in our Services;
  - instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
  - communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
  - in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.
- From third parties such as:
  - other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
  - thesaleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on thesaleroom.com) of individuals who register for one of our auctions (please see thesaleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (thesaleroom.com's payment provider);
  - sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
  - shipping companies whom you hire to collect items you purchased from us.

## THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

## THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

### WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

### LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

### LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;



CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: [www.ico.org.uk](http://www.ico.org.uk)

Printed by Park Communications, a carbon neutral company.

Park works to the EMAS standard and its Environmental Management System is certified to ISO 14001.

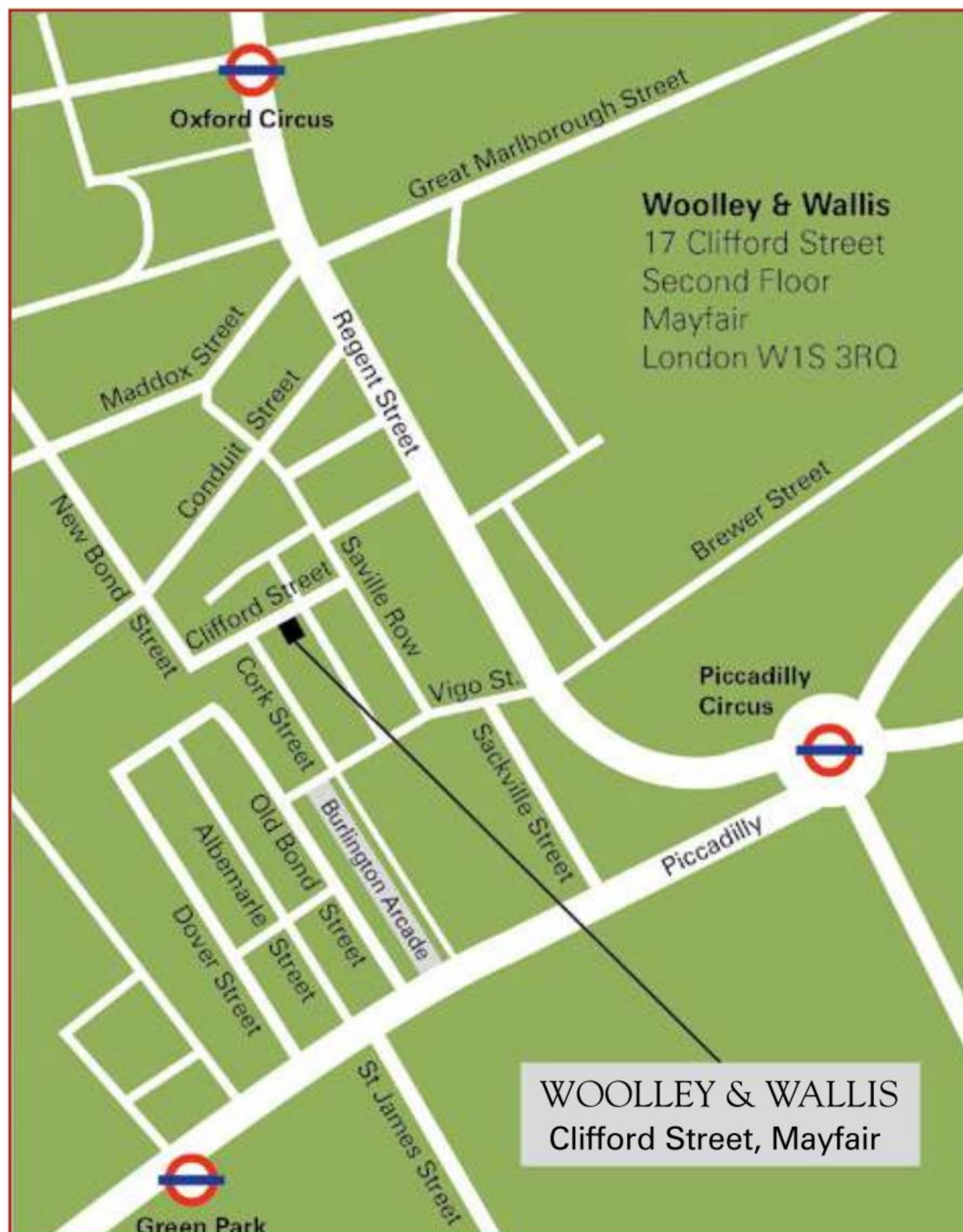
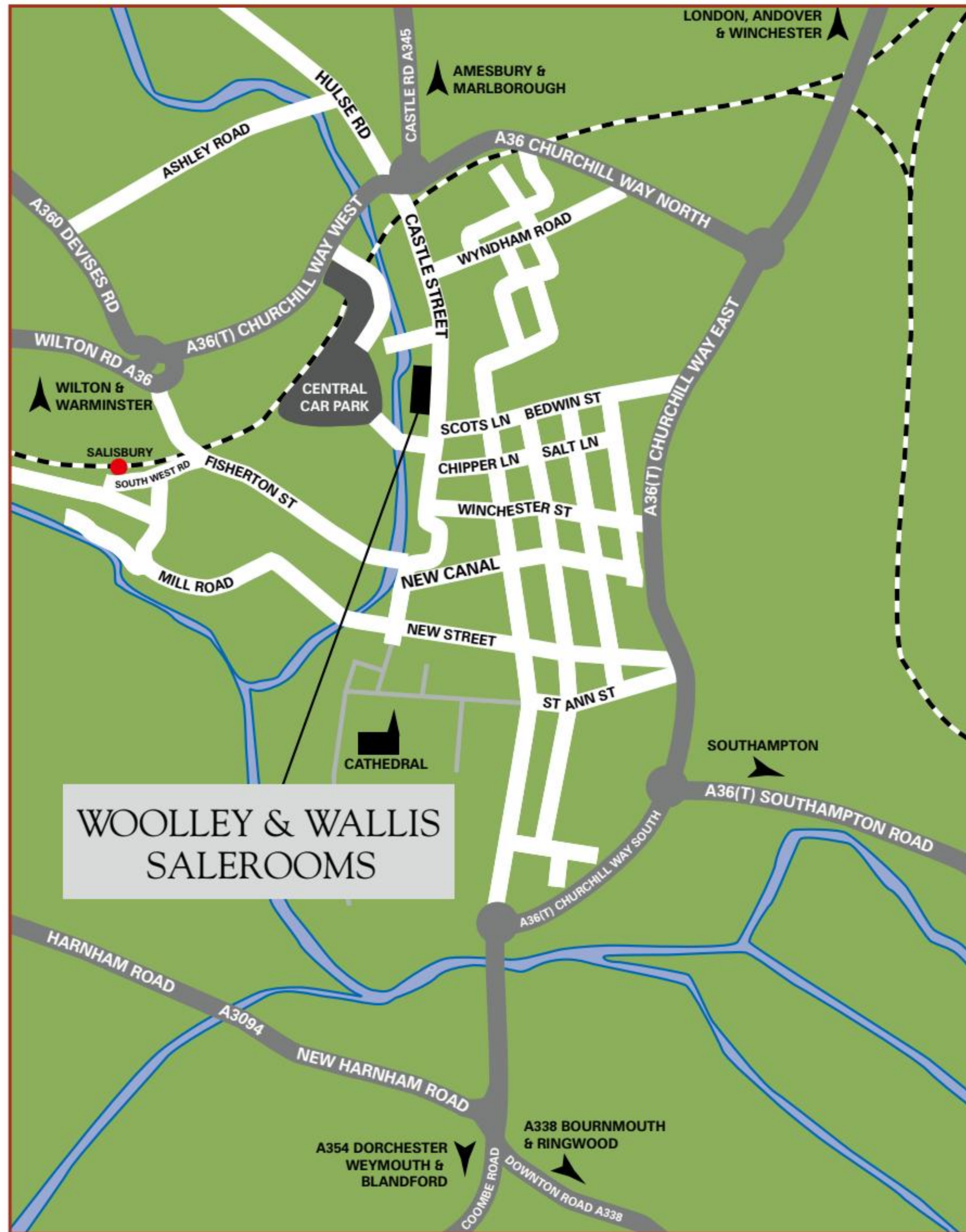
This publication has been manufactured using 100% offshore wind electricity sourced from UK wind.

100% of the inks used are vegetable oil based, 95% of press chemicals are recycled for further use and, on average 99% of any waste associated with this production will be recycled and the remaining 1% used to generate energy.

This document is printed on Magno Satin and Magno Gloss, both made of material from well-managed, FSC®-certified forests and other controlled sources.







17 (2nd floor) Clifford Street, London W1S 3RQ  
(open by appointment only)

Woolley & Wallis Salisbury Salerooms Ltd.  
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU  
Registered in England No.02998482  
VAT No: 631 9832 29

# VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or director. Accuracy, speed and above all confidentiality are paramount.

## INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual clients' needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley and Wallis valuations are accepted by all leading insurance companies.

## PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

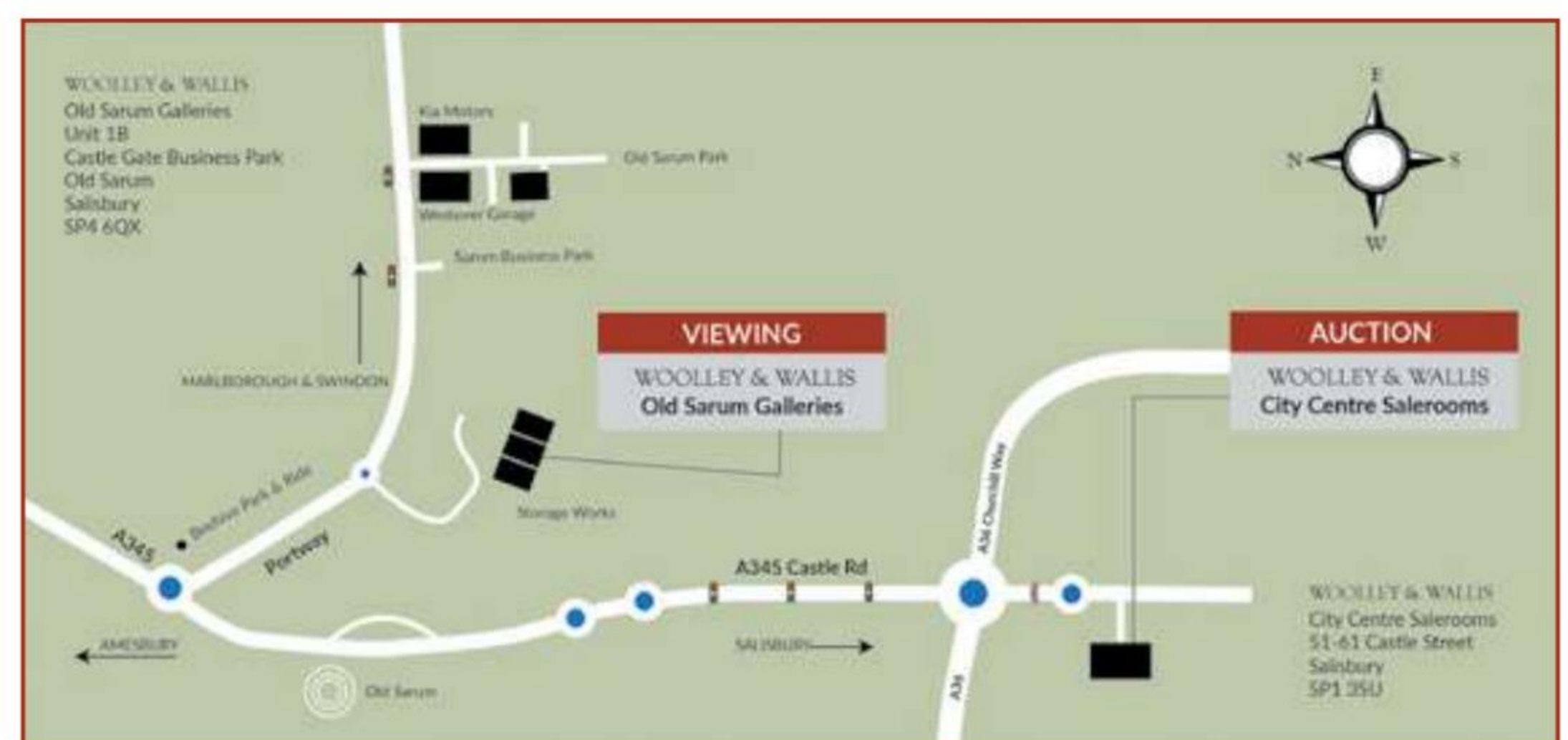
We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Amanda Lawrence  
+44 (0)1722 424509 | [valuations@woolleys.live](mailto:valuations@woolleys.live)

## FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available by appointment. Please email [valuations@woolleys.live](mailto:valuations@woolleys.live) or call +44 (0)1722 424500.

## DIRECTIONS FROM WOOLLEY & WALLIS CASTLE STREET TO OLD SARUM



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough.

catalogue  
production by **Park**



WOOLLEY & WALLIS

EST. 1884

# ABSENTEE BID FORM

JAPANESE &  
KOREAN WORKS  
OF ART

TUESDAY & WEDNESDAY  
21<sup>ST</sup> & 22<sup>ND</sup> MAY 2024

Please bid, on my behalf, for the undermentioned lots up to the prices shown which do not include the buyer's premium or any V.A.T. payable on lots. These bids are to be executed as cheaply as is permitted by other bids, and/or reserves if any, and subject to the Conditions of Business printed in the catalogue. Please note we cannot guarantee that bids received after 4pm on the day prior to the auction will be executed.

## BUYER'S PREMIUM

Each lot is subject to a buyer's premium of 26% plus VAT at 20%

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Postcode

Daytime Telephone \_\_\_\_\_

Email 

ID may be required even if you have bid with us before.

Signature\_\_\_\_\_

PLEASE PRINT CLEARLY IN BLOCK LETTERS

[illegible]



WOOLLEY & WALLIS

EST. 1884

## 日本及韓國藝術品

敬請以本公司的名義為競買人進行競投，以下所填的價錢上限不包括拍品所需的任何買家保險價和任何VAT增值稅。這些拍品會以圖錄上說明的底價以上的拍賣價成交。

競買人資料 (請用英語大寫字母書寫)

姓: \_\_\_\_\_

名: \_\_\_\_\_

地址:

郵編：

聯繫電話: \_\_\_\_\_

簽名:

[illegible]



# AUCTION CALENDAR

## MAY

---

21st, 22nd & 23rd Fine Asian Art, Japanese & Korean Works of Art, Asian Art II  
30th Medals & Coins, Arms & Armour

## JUNE

---

5th Modern British & 20th Century Art  
19th Fine Arts & Crafts

## JULY

---

3rd & 4th Furniture, Works of Art & Clocks  
10th & 11th Fine Jewellery  
16th & 17th Silver & Objects of Vertu

## SEPTEMBER

---

3rd British and Continental Ceramics & Glass  
4th Old Masters, British & European Paintings  
17th Arts of Africa, Oceania and the Americas

Dates may be subject to change

+44 (0)1722 424500  
enquiries@woolleys.live  
51-61 Castle Street, Salisbury, SP1 3SU  
www.woolleyandwallis.co.uk

\*Price includes buyer's premium

# WOOLLEY & WALLIS

EST. 1884

A RARE JAPANESE 'HAMPTON COURT'  
KAKIEMON VASE  
SOLD FOR £60,480\*



ENTRIES ARE CURRENTLY  
BEING ACCEPTED FOR OUR  
NOVEMBER 2024 AUCTION











